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THE CATHEDRALS OF FRANCE

By

T. FRANCIS BUMPUS

Author of "The Cathedrals of England and Wales," "The Cathedrals of Italy," etc.

With Eight Illustrations in Colour from the Original Paintings by H. Marshall and Ninety Half-Tone Plates

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PUBLISHERS' NOTE

Owing to the continued appreciation and interest which have been shown in the two volumes by the late Mr. T. Francis Bumpus dealing with the Cathedrals of Northern and Southern France, it has been decided to re-issue the contents of the original series in one volume.

The present work has been entirely re-edited and brought up to date, and it contains accounts of all the cathedrals described in the former series. The greatest pains have been taken to secure a thoroughly representative collection of illustrations, and it is hoped that the combined volume will continue to be of as much interest as its predecessors to all lovers of cathedral architecture.

The arduous task of collating and editing the original text of Mr. Bumpus' work has been in the hands of Mrs. E. M. Lang, author of "Old English Towns," "Literary London," etc., to whom the Publishers wish to offer their acknowledgments and thanks.

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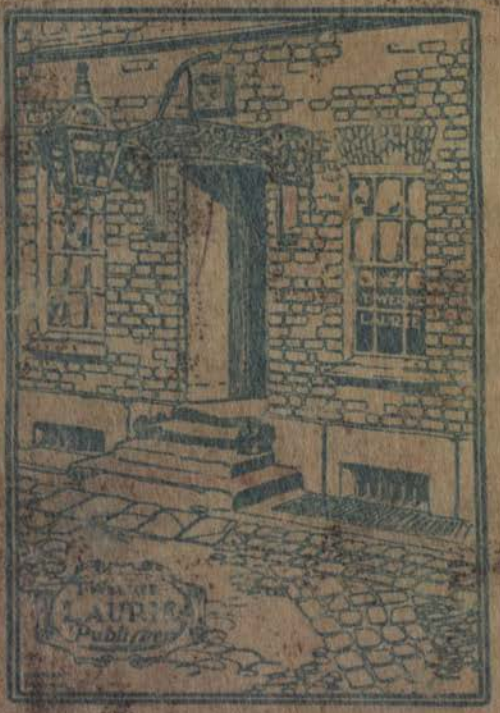

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FOREWORD

SINCE the following pages were written by Mr. Bumpus we have passed through the Great War, and some of the edifices he describes with such ardent appreciation have been almost destroyed. This has necessitated a careful investigation into the present condition of the cathedrals, and thanks to the great courtesy and invaluable assistance of M. Henri Besnier of Arras, it is possible to give in Appendices at the end of this volume, a general idea of the damage they sustained, the expense involved, the restorations effected to date and the programme for the completion of the work. Beauvais, Châlons, Amiens, Meaux, Narey and Laon were only slightly damaged, but Arras, Soissons, Verdun and Cambrai suffered terribly. Most terrible of all was the destruction at Rheims, chiefly occcasioned by the bombardment of September 19th, 1914, when the entire roof, not only of the main building but of the side aisles, was destroyed. Arras was almost burnt out on July 5th, 1915, when the town suffered its worst bombardment. The bombardments of April and May, 1917, totally destroyed the roof of Verdun; and Soissons met with a similar fate. Visitors to these cathedrals, when shown the remnants of the immense shells which fell upon various parts of the buildings, cannot but wonder that one stone was left upon another. It is estimated that a billion francs will be required to restore these magnificent fabrics, the destruction of which shocked the whole world.

The French have faced the problems of reconstruction with admirable courage. They have set before themselves a high ideal: the restoration of every building that can be classified as historical. But meanwhile the needs of the population have had to be met; many towns and villages,

some of 30,000 inhabitants, such as Lens and Lievin, were absolutely razed to the ground, and the people compelled to live in temporary shelters, enduring great hardships. It was necessary to rebuild their homes and assure their means of livelihood, by reinstating the coal-mines that were flooded during the War, etc. All this has weighed heavily upon the finances of France; but the work of restoring the cathedrals and churches has none the less proceeded.

The Directeur des Beaux Arts, M. Paul Leon, in an address delivered on October 25th, 1922, outlined the policy of the Service des Monuments Historiques, to which has been entrusted the work of restoration. They began with a preliminary triple programme: to remove and sort out the débris, to strengthen the fabrics and prevent aggravation of the damage, and to enable some part of each cathedral to be used for worship. This has now been effected by the aid of 744 workshops at a cost of a hundred million francs. More than three thousand worshippers were present at the first mass at Rheims.

When order began to be restored by the removal of the shattered fragments, which sometimes rose to the height of several feet, the workers were often surprised to find an edifice less destroyed than it had at first appeared. Nothing remained, yet everything was there, and many of the pieces were intact and could be put back in their places. At Rheims the cathedral had become a refuge for all that was retrieved from the ruins of a city of 13,000 houses, few of which had escaped injury. Research has not been limited to the débris, but extensive excavations have been carried out, in the course of which interesting discoveries have been made, and light thrown upon the early history of the cathedrals, and on the repairs that have from time to time been effected in the foundations to avoid disastrous accidents. At Rheims it has been possible to trace the levels and outlines both of the ancient church of St Nicaise before the invasions, and of the one built in the time of Charlemagne; important fragments of the jubé of 1417

which was destroyed in 1744, of the altar of the Saint Lait, of a Carlovingian mosaic, and of a fifth century crypt have also come to light. Besides the results of the excavations, the actual damage by shells has sometimes revealed unsuspected treasures. At Verdun a Roman doorway in the north transept, which had been bricked up in the eighteenth century, was uncovered by the bursting of a shell.

M. Leon said impatient visitors sometimes complained of the slow rate of progress, but it is necessary to proceed slowly and steadily. Time does not spare work that has been completed in a hurry. However, the employment of modern methods and materials has helped to hasten the restoration. At St Quentin a ferro-concrete floor has bound together the walls of the tower, and prevented its fall; the iron embedded in the concrete creates a material which is impervious to the onslaughts of time. The bell-tower at Cambrai, 200 feet high, was also threatened with collapse on account of the enormous breach that had been made in it, but the ingenuity of the architect and the zeal of the workmen have saved it. M. Leon quoted Ruskin's well-known words on the preservation of the ancient edifice: to watch over it with vigilance; bind it with iron when it begins to decay, sustain it with beams where it is weak—better by far a crutch than the loss of a member.

As for the restoration of sculpture, ornamentation is sometimes an essential part of the fabric and must be replaced—pinnacles are necessary to preserve equilibrium, and gargoyles to carry off the rain. In one case the fear of adding new work led to the use of bare spaces where sculpture had been, and the effect was disastrous. The method pursued, therefore, is to employ well known artists and clever workmen, familiar with all the resources of their material, to execute by the aid of existing documents, drawings, models and casts, works which will preserve the character of the fabrics. The perpetuity of a monument, M. Leon declared, does not exist in the identity of the primitive material, but in that of its forms and proportions. Successive reconstructions alone can preserve to the ancient

forms perpetuated across the years the thought which created them.

It is not the policy of the Monuments Historiques to remove all traces of the War, but rather carefully to preserve all the stones broken by shells and burned by fire that will not compromise the stability of the edifices, mingling with them such stones as will, with the aid of time, create harmony.

Economy is used wherever possible; at Rheims it was suggested that the new roof should be of a less imposing character, but fortunately, in April, 1924, the magnificent gift of a million dollars from Mr. Rockfeller towards the restoration of Versailles, Fontainebleau and Rheims, permitted this unsatisfactory idea to be abandoned. Considerable economy has, however, been effected by the recovery of 250 tons of lead from the débris, towards the 400 tons necessary for the reconstruction, and by the employment of parts in concrete instead of wood. A subscription has been opened for the restoration of the windows; the great rose window of the Galerie des Rois alone will cost £1000. The statuary will be restored as far as possible by a clever utilisation of the fragments patiently sorted out of the débris, or brought back by conscience-stricken collectors. The celebrated smile of the Angel St Nicaise has been restored, all the pieces having been found and bound together with silicate of potash.

At Verdun, above the shattered fragments of the Lady Chapel which reached to the height of the altar, the beautiful statue of the Virgin smiling upon the Holy Child was found untouched, while beneath her feet the tabernacle was smashed in pieces.

PREFACE

IN the first half of this volume, dealing with Northern France, Mr. Bumpus groups the cathedrals in their respective Archiepiscopal Provinces. Thus: Amiens, Beauvais, Châlons and Soissons follow Rheims; Bayeux, Coutances, Evreux and Seez are grouped under Rouen; Blois, Chartres, Orleans and Versailles under Paris, and so on. Those churches only are described which are actually the seats of bishops in the present day, so that many noble cathedrals, suppressed at the Revolution, such as Auxerre, Laon, Lisieux, Noyon, Senlis and Saint Omer are omitted. In the second half, which deals with the Southern portion of France, he groups them in their respective Architectural Provinces because of the opportunity it affords "for some remarks upon local peculiarities which are more marked in *churches* of the environing district than in *cathedrals* where provincial localisms have, to a very considerable extent disappeared before the march of architectural progress and development.

"As France of the present day is an agglomeration of ancient and distinct provinces, so also in its ancient buildings we can trace without much difficulty a variety of national and provincial styles. These various provinces retain so much of their own traditions and tastes that each presents its own local varieties of architectural style, which were rather intensified than otherwise during the fourteenth and fifteenth centuries. It is easy, therefore, to map out France into certain divisions, each containing within its boundaries a special individual style of Round-arched and Pointed Gothic architecture, distinguished by notable peculiarities. Thus we have in the north, distinct French styles in Normandy; in the Ile de France, or

country around Paris; in Champagne; in Alsace and Lorraine, where from their contiguity to Germany the buildings are German rather than French in many important particulars; and in Brittany, where provincial localisms are perhaps more strongly marked than elsewhere.

"Then going south-westwards we have a style marked by extreme peculiarities in Poitou and Aquitaine, and another in an opposite direction in Burgundy.

"A Romanesque style of extraordinary interest has its centre at Clermont-Ferrand in Auvergne, another at Angoulême in the district known as the Charente, and a third at Arles in Provence.

"Then again, in the fourteenth and fifteenth century architecture of Gascony and Languedoc we find some very marked Spanish characteristics. The brick district of the latter province is highly interesting. It centres at Toulouse, and it is here that we meet with such vast aisleless churches as those at Albi, Bazas, Carcassonne and Perpignan—churches which, if deficient in the grace and poetry of the northern examples, are admirably adapted for great congregations and an imposing ceremonial.

"On the other hand there are, in the provinces south of the Loire, cathedrals and portions of cathedrals rebuilt since the middle of the thirteenth century to which the architects of the north gave their lines. Thus we have the polygonal apse with its procession path and corona of chapels, the lofty nave arcade and clerestorey, and the well-developed triforium. The cathedrals of Limoges, Clermont-Ferrand, Bayonne and Auch, and the choirs of Bordeaux, Toulouse and Narbonne, combine the northern plan and dimensions with some southern peculiarities of detail.

"The churches of the south-west are of great value for architectural study on account of the connection which was maintained between our own country and that part of France during a long period. The writer failed, however, to discover much evidence in these churches of the influence possessed by the English either in the general design or in

the details of their architecture. The truth is, when we held this part of France we held it as conquerors, not as colonists, and with the exception of a few features we left no mark of ourselves, but let the people go on building for us and for themselves in their own way. And their way was full of peculiarities. Perhaps more so than that of any part of France.

"The writer had planned to include all the cathedrals lying to the south of the Loire, but as the work proceeded he found the limits assigned to him too restricted to admit descriptions of several of lesser note without impoverishing those of the more celebrated ones. With the greatest reluctance therefore he has been constrained to omit the following cathedrals: Agen, La Rochelle and Luçon in the archiepiscopal province of Bordeaux; Aire, Montauban, Bayonne, Pamiers and Tarbes in that of Auch; Nîmes, Valence and Viviers in Avignon; Digne, Fréjus, Gap Marseilles and Nice in Aix en Provence; Annécy, Maurienne and Tarentaise in Chambéry; Belley, St Die, Nancy and Verdun in Besançon; St Claude and Grenoble in Lyons; and Tulle in Bourges. However, notwithstanding the inevitable omissions above named it is hoped that in the ensuing pages a tolerably clear and comprehensive view has been given of the several schools of architecture prevalent in France between the eleventh and sixteenth centuries."

SENS

THE CATHEDRALS OF FRANCE

INTRODUCTORY SKETCH

THE record of the evolution of mediæval church building from the earliest form to the most complex is a story of constructional change, of progress in mechanical methods, of adopting fresh materials and new ideas to old systems.

Rich and elaborate as were the ceremonies of the church in later times, the great cathedrals of the Middle Ages contain few ritualistic features which were not to be found, in idea at least, in the early Christian churches. Primarily the needs of worship were simple enough: The altar, at which the priest celebrated the communion facing the congregation; the seats of the bishop and clergy; the choir or place for inferior clergy, singers, and attendants; reading desks for the Epistle and Gospel, and a pulpit, comprised a programme that even in the thirteenth and fourteenth centuries had few additions. Such changes as were made were due to an elaboration of ritual, not to the introduction of new forms of worship or the addition of new dogmas to Christian faith.

The choirs were enlarged to give more room to those who had place within them. Chapels were built between the buttresses of the aisle walls and around the apse, and by the fourteenth century had become a marked feature of the church. Aisles or ambulatories were carried around the choir for processions and great functions. The Lady Chapel, dedicated to the Virgin, was, as a rule, placed at the extreme east of the building, and in English churches was often of great size and beauty. It is more characteristic of English churches than French, because in France very

many of the cathedrals, as Amiens, Bayeux, Chartres, Coutances, Evreux, Laon, Noyon, Paris, Rheims, Seez, and Soissons, were dedicated to St Mary. Christian architecture reached its fullest development in the north of Europe, where civilisation might be said to be coeval with the growth of Christianity, where the thought of the people and their work were less affected by the paganism of Greece and Rome, and where art could take a fresher, more original, more Christian form than where it was constantly in contrast with heathen productions. It was under such circumstances that the great Gothic cathedrals of northern Europe were built, and it is interesting to notice that though in a certain sense they were the product of the barbaric North, though the ancestors of their immediate builders were plunged into the deepest depths of ignorance and heathendom, it was here that the greatest of all Christian edifices were built. From its environment the Gothic style fully warrants the name of Christian.

The eleventh century is the beginning of the greatest revival in architecture the world has seen.

Towards this the monastic orders very largely contributed. It is well-nigh impossible to exaggerate the value of the services the religious orders rendered humanity in the past. Their services to architecture are the same as they were to other forms of culture, and the architectural history of the eleventh century would have been very different from what it was had it not been for the extraordinary development of the building art among them.

It is safe to say that Gothic architecture would never have been so thoroughly developed, would never have penetrated from France where it originated, to England, Germany, Spain, Portugal, Italy, and even to Scandinavia, and have retained such general similarity of form and style, had it not been for the monks, who, with their systems of communication and visitations, and energy as architects and builders, devised a persistent form of art that, to but a limited extent, shows the influence of the very varied environments in which it flourished. All the

monastic orders had characteristic buildings, but it is to the Cistercians the world is chiefly indebted for the distribution of Gothic architecture. They were the greatest monastic builders, and were one of the prime causes in the revival of the eleventh century.

The buildings of the monks were not churches alone, but vast establishments that provided food and shelter for large numbers of people, and included within their walls farms, factories, workshops, and gave labour and sustenance to the inmates without the help of the outer world. Most of these great groups of buildings have disappeared, in England at the Reformation, and in France in the cataclysm of the great Revolution, and such as remain exist in a fragmentary state, but many of the churches still testify to the greatness of the establishments and the genius of the builders.

The secular clergy looked with a jealous eye upon the encroachments of the monks on popular favour, as illustrated in the magnificent structures they erected. The great French bishops especially endeavoured to surpass them, and the cathedrals which quickly sprang up in all the chief cities of France were expressions of the growing power of the secular clergy.

The age was in every respect an architectural one; popular enthusiasm centred in the art. No effort was too much, no work too stupendous, no toil too arduous if it was required to complete the structure that was to be the crowning glory of the city, and an enduring monument to the piety of the state and its love for God. This feeling was eagerly encouraged by the French bishops as an offset to the power of the orders. Chartres, Laon, St Denis, were churches in which the record of popular interest and fervour have been preserved to our day. In Italy there was a similar movement in the civil pride of the cities in their cathedrals. The history of architecture in the Middle Ages is a wonderful illustration of the inspiring influence of religion in architecture.

It is not the adaptability of the building to the service

of the church that is the most conspicuous feature in the mediæval cathedral, nor even the splendour of the ritual it suggests, but the expression of religious thought, of Christian faith and hope, of trust in God, and love for Christ. Architecture was more than simple building; it was an intellectual expression.

All forms of art were pressed into its service—painting, sculpture, mosaic, inlay, work in iron, bronze, lead, and other metals, gold, silver and precious stones. The product of the gold-beater, the jeweller, the carver in wood, all had architectural form that helped to make the age the most architectural in the annals of art. The buildings were not simple arrangements of columns, vaults, walls, windows, and other architectural features. They were loaded with sculpture in the capitals, string-courses, bosses, windows and door-jambs. Wherever a stone could be carved it was cut and made a portion of a living unity.

There is nothing like the first impression of a lovely landscape on a noble building. Take Chartres, for instance, as approached from Maintenon on a fine summer's evening. The enchantment of distance is on the cathedral, the enchantment of the rich corn-land of La Beauce, where it looks far and wide upon its eminence, the enchantment, too, of the evening, and the memory of the sun-lit valley left behind.

Of many of the French cathedral towns have I had this vivid vision in walking-tour days—of Beauvais, a mighty pearl-gray mass etherealised in sun and distance; of Laon, dramatically poised on its grey rock amongst the woods and meadows; of sepia-coloured Auxerre, first seen bathed in the crimson after-glow, crowning the piled-up house tops as they rise from the banks of the Yonne, at the end of a sixteen mile walk from Pontigny; of Rheims, Troyes and Orleans, standing out golden and white in the vast plains of Champagne and La Sologne; these, and too many another to name, and with each and all the vision is new and surprising.

There is no feature in which so much varied ingenuity

has been displayed by the mediæval architects—and to the French (of the Ile de France especially) the palm must be awarded in this matter—as the apse.

The usual difficulty in planning an apse is to get the sides nearly equal, the bays of the aisle regular, and the chapels beyond equal also, and to do all this without waste of space or unnecessary amounts of walling. It may also be said that no two French chevets are alike, so many were the efforts to produce a perfect result. In Beauvais, Bourges, Nôtre Dame at Paris, Rouen Cathedral and Le Mans Cathedral, we find the most perfect arrangements—surpassed, it may be, in some respects, in that of Toledo. Other very beautiful French apses are those of the cathedrals at Rheims, Chartres, Bayeux, Coutances, Tours, and Troyes. At Clermont-Ferrand, Limoges, and Narbonne, in the central and southern parts of France, the architect of Amiens undoubtedly gave all his lines and plans to the designers of those noble cathedrals, as undoubtedly he did to Cologne, and, not improbably to Leon in Spain; for of all French apses, that of Amiens is the most perfect. The surrounding chapels are all equal, and there is no awkwardness in the junction of the flying buttresses of the apse with the walls and buttresses of the side aisles.

With a few notable exceptions we find the French cathedrals following one main type, viz., the Latin cross and an apsidal sanctuary, with an aisle round it and chapels radiating therefrom. The cathedrals of Bourges and Paris were designed with double aisles to both nave and choir, and in these instances the double aisle is carried completely round the apse. At Meaux, St Flour and Troyes there are double aisles to the nave and also to the to the choir as far as the commencement of the radiating chapels; and the same arrangement is exhibited in the choir at Amiens, Beauvais, Bordeaux, and Rheims. Chartres, Coutances, and Le Mans cathedrals have the double aisle carried completely round their choirs without interference from the chapels, while at Clermont-Ferrand and Orleans we find double aisles to the nave only.

Another remarkable feature of the majority of the great French churches is the continuous series of lateral chapels built between the buttresses at a subsequent period, not only of the nave, but of the choir also. Hence we have a grandly developed plan, such as we see at Amiens, Bourges, Coutances, Limoges, Paris, Rouen, and Tours. At St Nazaire, Carcassonne, we have an instance of a line of eastern chapels, three on either side of the choir, and these were added to the transepts in the fourteenth century; they are separated from one another by open traceried divisions, and produce a most engaging *ensemble.*

In the north-east and eastern parts of the country—Champagne, Burgundy, and the Lyonnais—we meet with frequent examples of the aisleless apse, as for instance at Braisne, Châlons-sur-Marne (St Loup), Dijon (the Cathedral and Nôtre Dame), Autun Cathedral, Lyons and Vienne Cathedrals. Laon has the distinction of being the largest square-ended church in France—a termination found also at Dol and St Julian, Tours, generally supposed to be exclusively English, but of which numberless examples, not only in France, but in Germany and Italy, might be cited. Bourges Cathedral is the most important transeptless church in France, and with it may be mentioned the cathedrals of Vienne, Nevers, Moulins, and Blois, also the churches of Clamécy and Varzy (on the line of railway from Nevers to Avallon), St Leu d'Esserent, and Mantes. In one great French church only—that at St Quentin—do we find the eastern transept, though an example of it existed in the vast abbey church of Cluny, destroyed early in the last century. Further south we observe that the aisles in St Trophime at Arles are so reduced in width that they form mere passages. Another feature of considerable importance and much effect is the adoption of a lantern at the crossing. At Coutances, Evreux, Le Puy, and Avignon it is octagonal; at Rouen, Caen, Lisieux, and Dijon it is square; and at Blois it is circular. Internal effect is, perhaps, most sought, though the lofty tower of Coutances is very pronounced externally.

The central tower, it is well known, does not in general occur in churches of the first class except in Normandy. The prominent features presented by the outline at a distance are the pair of western towers, and perhaps a small leaden *flêche* at the intersection. But many of the architects, it is plain, were not quite satisfied with this meagre substitute for a central tower; they designed an equivalent which, though inferior to the western towers in height, might exceed them in aggregate mass, number, and extent. At Chartres each transept is flanked with a square tower, as at Rouen, besides which are additional towers of smaller dimensions attached to the choir aisles at the bend of the apse. None of these, however, are carried in height beyond the clerestorey wall. At Laon, where there is a central tower, the façades of the transepts are flanked by towers some of which only have reached their destined height, but this is sufficient to denote how grand an effect might have been produced by such an assemblage of steeples.

It must not be supposed that the central tower is quite unknown in France; on the contrary we meet with it everywhere in churches, whether monastic or parochial. What, for instance, can be grander than the central tower of the abbey at Fecamp, of St Ouen and St Maclou at Rouen; of Paray-Le-Monial, Issoire, and St Sernin at Toulouse? Who, conversant with the architecture of the Oise valley, can forget the tower of the village church of Champagne? Then there is that almost unrivalled series of central towers and spires so liberally dispersed in the vicinity of Caen—Bretteville, Norrey, and Langrune. Think, too, of St Benoit-sur-Loire, Chemillé, in the Department of Maine-et-Loire; of Vaillys in Aisne, and Mogneville in Oise; of the saddleback steeples at Dormans, between Rheims and Epernay, at Auvers, in Seine-et-Oise, and at Voulton in Seine-et-Marne; of the square tower and short, similarly planned spire at Agnetz, in Oise.

While on the subject of towers and spires, we must not

forget the fine group of four at Bordeaux Cathedral, where the pair flanking the northern transept has only received its spires; these, with the choir, which much exceeds the nave in height, group pleasingly with the beautiful one of Ste Eulalie at a little distance to the south-east.

In various parts of Brittany we meet some of the most beautiful spires extant, as for example at Tréguier, St Pol de Léon, Ploare, Cornac, and Redon.

There is a certain similarity in the disposition of the west front in all the great French churches of the thirteenth century. The cathedrals of Amiens, Paris, and Rheims are distinguished from our English buildings by nearly the same particulars, though they differ much from each other. They assume in this part more of a pyramidal form; the space between the western towers is proportionally smaller than with us. The doorways are much larger, a rose window is placed over the central opening, and above this is one or more ranges of niches with statues nearly hiding the triangular gable end of the nave. Sometimes one, or even two ranges of niches occur below the rose window. Occasionally the window is between two ranges of niches, and in some instances, as at Rheims, where a rose fills the tympanum of the central portal in lieu of sculpture, there are two such windows. These windows and niches form the elements of the composition, but the arrangement varies in almost every edifice.

It should not be forgotten that there are several cathedrals in France which until comparatively recent times were only abbatial or parochial churches. Such are Blois, Cambrai, Chambéry, Dijon, Laval, and Moulins.

The last century has witnessed the completion of several cathedrals that had been left unfinished in the Middle Ages. One of the most important of these works is the addition of transepts and apsidal choir to the Late Gothic cathedral at Nantes. At Clermont-Ferrand and Limoges the nave has been extended westwards; Moulins Cathedral, originally only a Flamboyant choir, has had an Early Pointed nave with western towers and spires added to it,

and the towers of Quimper Cathedral have received their spires.

As the France of the present day is an agglomeration of ancient and distinct provinces, so also in its ancient buildings we can trace without much difficulty a variety of national and provincial styles; it would be strange if it were not so.

These various provinces retain so much of their own traditions and tastes that each presents its own local varieties of architectural style, which were rather intensified than otherwise during the fourteenth and fifteenth centuries.

It is easy, therefore, to map out France into certain divisions, each containing within its boundaries a special individual style of Round-arched and Pointed Gothic architecture, distinguished by notable peculiarities. Thus we have in the north, distinct French styles in Normandy; in the Ile de France, or country around Paris; in Champagne; in Alsace and Lorraine, where from their contiguity to Germany the buildings are German rather than French in many important particulars; and in Brittany, where provincial localisms are perhaps more strongly marked than elsewhere.

Then going south-westwards we have a style marked by extreme peculiarities in Poitou and Aquitaine, and another in an opposite direction in Burgundy.

A Romanesque style of extraordinary interest has its centre at Clermont-Ferrand in Auvergne, another at Angoulême in the district known as the Charente, and a third at Arles in Provence.

Then again, in the fourteenth and fifteenth century architecture of Gascony and Languedoc we find some very marked Spanish characteristics. The brick district of the latter province is highly interesting. It centres at Toulouse, and it is here that we meet with such vast aisleless churches as those at Albi, Bazas, Carcassonne and Perpignan—churches which, if deficient in the grace and poetry of the northern examples, are admirably adapted for great congregations and an imposing ceremonial.

NORTHERN FRANCE

RHEIMS*

A TRIBE in ancient Gaul, called *Remi*, is mentioned by Julius Cæsar and other writers of his age. They had a town called Durocortum, and although this name has been lost, there is no doubt at all that the present city of Rheims is on the spot.

The point where any history begins is the fifth century, when the great St Remigius, or St Remi, as he is usually termed, was made archbishop.

St Remi appears to have been born in 439, and his extraordinary piety and devotion at a very early age were so well known that on the death of Benagius, his predecessor in the see of Rheims, he was appointed at once to it, although it was against the Canons that one so young should be appointed to so high an office. This objection, however, the bishops of the province are said to have overruled, on account of his great piety.

To understand the circumstances which have rendered the name of St Remi so honoured, it is necessary to call to mind a little of the history of the times. Gaul had but lately been overrun by the Franks, and the newcomers had a remarkable king in the person of Clovis, who had not only treated the conquered tribes with forbearance as regards their possessions, but even respected the religion of those who embraced Christianity. The story is told of his slaying with his own hand a soldier who refused to restore some costly vessels which he had stolen from the church of Rheims, and which had been discovered. St Remi seems to have been much esteemed by Clovis, and also by his wife, Clotilda, who was a Christian.

* See Appendix A.

RHEIMS CATHEDRAL : THE WEST FRONT

RHEIMS CATHEDRAL : THE NAVE, LOOKING EAST

The conversion of Clovis was a great event in the history of the Christian Church and Rheims was, for this reason, much honoured. For many years afterwards, it seems to have been the custom for successive kings to be consecrated in the cathedral church here.

Two slight disasters are chronicled as having occurred to the church, one in 927, and the other sixty-two years later, but they were such as were easily repaired. In 1211, however, a fearful fire raged at Rheims, and this time the cathedral was damaged beyond reparation.

This event happened on the Festival of St John ante Portam Latinam, May 6, and a year afterwards the first stone of the present glorious structure was laid by Archbishop Albéric. The dedication, at least of a part of the building, took place in 1215; Louis VIII. was crowned in it in 1223, and Louis IX. three years later; the canons entered the choir in 1232, and it was finished, with the exception of certain chapels, in 1241. By the year 1295 the niches were filled, the gargoyles vomited the rain which washed the roofs, thousands of figures were classified and put in their places, the towers were rising majestically, and the eye, astonished, inquired how art could be at once so light and noble.

The era that witnessed the commencement of the new cathedral at Rheims was a great building one, and many models were available.

Archbishop Albéric and his architect had not far to look.

At the other end of Rheims they had before them the Early Pointed Gothic choir which between 1182 and 1198 had taken the place of the Romanesque one at the vast abbey church of St Remi. At Châlons-sur-Marne a choir very similar in many respects to that at St Remi—so much so as to suggest the probability that it formed the model for the one at Rheims—had been completed in 1183; while the cathedrals of Chartres, Laon, Noyon, Paris, Senlis, and Sens, and the churches of St Denis, St Leu d'Esserent and Mantes, doubtless furnished the archbishop

and his architect with some valuable hints, as, in all likelihood, did another great Champenois *chevet*, that of Troyes Cathedral, which had been commenced, after a fire, as usual, three years before the conflagration at Rheims.

All these churches, situated within a radius of fifty miles from Paris—the centre of the old Ile de France and the surrounding country—belong to that great and grand Transitional period, "the tomb," as it has been called, "of the Romanesque, and the cradle of Gothic art."

The point of time at which the new cathedral of Rheims was begun is of the greatest possible interest to the architectural student.

During the last ten years of the twelfth century, and the following first ten years of the thirteenth century, a style of building developed itself in England which produced remarkable results during the next thirty years of existence in this country. This style of building is characterised chiefly by its elegant and luxuriant relieved foliage of a conventional type, by a multiplicity of minute and deeply grooved mouldings, by its light clustered shafts, and by its tall narrow-pointed windows.

Although this style of building is called Early English or First Pointed, it has been placed beyond doubt that it was not the earliest characteristic English style; the period during which this style prevailed should preferably be termed the Lancet Period, from its most characteristic and uniformly prevalent feature, the tall, narrow lancet window already referred to. But by whatever term we may choose to designate this period, no one, I think, will offer any objection to the limits I have assigned to it, namely from A.D. 1190 to 1245; or will hesitate to declare it with me to belong to that great phase of European art which we call, by common consent, Gothic; and to be, as I opine it is—the first completely developed style of that phase of mediæval art.

With the exception of certain works in Normandy, nowhere do we find at the close of the twelfth and during the early part of the thirteenth century any trace of that

rapid progress in the direction which all European art subsequently took, as we do in England.

But although the French did not arrive so soon as we did at the true principles of Gothic art, it is astonishing, when once apprehended by them, how rapidly they gained upon us, and how soon they passed us in the race. Whilst English architects were still travelling on a line of their own, and lingering amongst the delights of the Lancet work of Salisbury, York, Ely, and elsewhere—the last of which was designed so late as 1235—our continental neighbours were engaged in developing a new style, which soon overran the whole of Christendom, creating prodigies of art in Europe, and in which Gothic architecture attained its climax.

Many years before the Geometrical traceried windows of Westminster, Lincoln, and Tintern had seen the light, the designs for Rheims and Amiens cathedrals had been prepared, and we shall not be far wrong in fixing the year of the commencement of the new cathedral at the former as that of the dawn of the Geometrical period in France.

Not long after the completion of the main fabric, France was at war; the city of Rheims was placed in a state of defence and fortified. In 1351 Edward III. of England laid siege to it. Charles V., however, was crowned there in 1364, and in 1372 Archbishop Jehan de Craon accorded forty days of indulgence to those who gave fresh help to repair the church of "Our Lady." Two inscriptions prove somewhat as to the date of erection of the south-western tower: one, 1381, at the springing of the first floor in the arcading facing the Archbishop's palace; the other, 1391, is inscribed upon the sill of a small door at the foot of one of the king's statues in the *galerie des rois;* and in 1427 Cardinal Guillaume Fillastre, formerly Dean of Rheims, gave a considerable sum of money for the purpose of completing this same south tower, which was accomplished three years afterwards. But on the night of July 23, 1481, some plumbers, who had been mending the roof (the fire at Canterbury Cathedral in 1872 seems to show that

little is really learnt from parallel experience), left a brazier, half extinguished, among the timbers; and on the morning of the 24th smoke and flames were seen issuing from the *flêche* which crowned the choir of the cathedral. Eleven bells were melted by the heat of the fire, and others fell on the vaults of the building. About three in the afternoon the roof, the central *flêche*, the transept gables, the parapet arcading crowning the walls, were completely destroyed before the fire abated; and it is attested by contemporary writers that the molten lead ran as far as the cross of St Victor in the middle of the Rue de Vesle. The canons were accused of negligence, and Nicholas de Membru was deputed to excuse the town and throw the fault upon the "negligence des chanoines." The king, Louis XI., whose character is known to Englishmen from the graphic description of him by Sir Walter Scott, is declared to have cried in a moment of irritation: "Par Nostre Dame! si faisions nostre devoir, ja mettrions de bons moines en nostre église de Reims, et chasserions d'icelle ces méchants chanoines!"

At the death of this king, Charles VIII. went to Rheims to be crowned, and in a charter, dated from Vincennes, it is written: ". . . Desirant participer aux bien faicts des prières qui se disent en ladicte église, il octroye la somme de cinq deniers tournois sur chaque mynot quintal ou quart de sel à vendre en tous les greniers à sel du rayaume, durant huict années consecutives. . . ."

In 1516 repairs were suspended, the western towers having been covered with a slate roof; so that thirty-five years after the burning they had not been able completely to reinstate what a few hours had sufficed to destroy. Yet under the direction of Hugues Libergier or Robert de Coucy, the choir of the cathedral was sufficiently advanced to enable the canons to celebrate the offices within it only twenty years after the foundation stone had been laid.

Several inscriptions have been found, and a few afford positive evidence, but the name of the author of Nôtre Dame de Rheims—the Queen of the Cathedrals of Western

Europe—has not descended to posterity, and in all probability will ever remain a mystery.*

A glance at the plan of Rheims Cathedral—at the order and symmetry which characterise the arrangement of tower, buttress, and column—suffices to prove the existence of some central authority or school of learned men, who, nowhere more than at Rheims, have demonstrated for all time their extraordinary powers of creation, as far as man can create, by the philosophical, rather than the naïve, deduction of constructive principles.

Although at Rheims Cathedral the plan of the original master appears to have been respected even two hundred years after the foundation stone was laid, modifications of all kinds were introduced into the subordinate arrangements of it. The original architect was compelled to renounce his idea of erecting a colossal edifice for want of funds or other causes, because the plan of the upper storey does not respond in relative strength to that of the lower one.

The buttresses project more than is necessary and are far too strongly constructed to carry merely the comparatively light weight of the upper portions, which receive the *arc boutants* or " flying " parts of the buttresses. The difference between the upper and lower storeys is still more marked in the two gables of the transepts, where it was originally intended to erect towers, portions of which existed before the fire of 1481. Rheims, it is well known, was in the " Domaine Royale," and there most of the cathedrals were constructed with the towers which distinguished the large churches built by the Benedictines of Cluny. At Laon and Rouen there were seven towers, and at Chartres there was the same arrangement with the exception of a central tower. At Rheims, before the great fire, there were six towers, as at Laon, and a central tower crowned by a *flèche* covered and ornamented with lead.

In the thirteenth century Guillaume Durand, Bishop of Mende, gave as a rule for the proper position of religious buildings: " The head of the temple is turned towards

* See Appendix B.

the east (*l'orient equinoxial*), to symbolise the conduct, always equal, of the church militant in her victories and in her misfortunes." In the twelfth century the statutes of the Chapter of Rheims had proclaimed the same law. But the Abbé Cerf, whose views were remarkably broad for so devout a Catholic, thinks it more probable that the architect planted his building so that the sun might dart its first rays into the middle of the apse on the 15th of August (the Feast of the Assumption) which is the fête day of the patron saint of Rheims, because, he says, upon that day this result is obtained with a precision too astonishing not to have been originally calculated.

The stones used in the construction of the walls are generally of large, sometimes of enormous, size, and they are laid upon their natural beds. About halfway up the height of the building there are blocks of 3 and even 4 métres long by 1 métre high—say, 12 feet by 3 feet 6 inches, English. The walls of the western towers are 6 feet 7 inches thick in the lower storey. The principal stones, brought from the quarries of Marsilly, are known as the *roche rousse*, and are shelly, and to some extent porous. Upon a great number of them are masons' signs and marks, and these are observed both inside and outside the building. They are said to be the guiding marks which the master workmen used in the thirteenth and fourteenth centuries. They consist of heads, rounds ornamented with a cross, triangles, squares, etc., and they occur upon a stone as many times as there are courses superposed.

It is not in sculpture alone that the beauty of Rheims's west front resides—lovely as are the portals, the statued niches, and the Gallery of Kings above the rose window between the towers. It is in its modest dimensions, which allow its towers, rising clearly above the roof-line, to assume their just proportions.

The western towers of Rheims were evidently to have been of the same type as those of Laon. But at the end of the thirteenth century the architect had come to dislike the Laon system in which the open pinnacles were built

up by a succession of columns and arches piled one on another. He thought long continuous lines of mouldings effective, and though he retained the idea of open pinnacles he constructed their piers entirely of clusters of mouldings, corresponding with those of his belfry windows. Perhaps the Laon architect had the best of it in the result, but it is impossible not to see the influence he exercised, any more than it is not to admire the beautiful design of the Rheims steeples.

The windows in the apsidal chapels of Rheims Cathedral are perhaps the most graceful illustrations of their age and class.

They are of two unfoliated lights surmounted by a large cusped circle, and bear a very close resemblance to those in the eastern part of Westminster Abbey—"a church built on a French ideal but with English detail; a great French thought expressed in excellent English." * The same type of window is employed at Rheims almost entirely throughout the cathedral; indeed the unity pervading the design of the whole is most remarkable.

The great triple western portal is one of the most complete and magnificent specimens of mediæval iconography —a work unsurpassed in any country or age for originality of design and excellence of execution. It comprises nearly six hundred statues, many of which are of colossal size. The central doorway is specially dedicated in honour of the Blessed Virgin, the patroness of the cathedral; her effigy occupies the transom which divides the passage into the two bays, and is a work of especial merit. The same may be said of the group between the vertex of each door archway and the point of the gable. In the middle one is the Coronation of the Virgin; in the left-hand one is the Crucifixion, and in the right-hand one Our Lord in His character of Judge of the World.

The doorway opening to the north aisle is dedicated to God the Father; that of the south to God the Son.

* Sir Gilbert Scott.

A complete iconography of these porches is a study in itself.

Of the immense quantity of reverent thought, extending over a number of years, bestowed upon the west front of Rheims, and how carefully and clearly the main object was kept in view, namely, to honour the Blessed Virgin Mary and to make her story stand out conspicuously, one dare hardly speak. I would, however, more particularly point out the manner in which the Rheims sculpture exemplifies the sculpture of the Middle Ages. It is needless to go further than the central portal for this purpose. The figure of the Virgin in the Visitation scene is replete with womanly dignity. Technically the jambs are draped in admirable lines, but it is more especially the quiet dignity, not only of the features, but the whole figure, which renders this statue remarkable as showing the excellence to which some mediæval sculpture attained. Many, too, of the smaller figures above the porches, such as those fragments which depict Adam and Eve in Paradise, show a remarkable amount of technical skill.

On the other hand, the figure of the Virgin who stands between the two doorways is, as regards the features, quite deficient in all the finer attributes which distinguished the secondary figure. Her features are the personification of silliness; the statue, which should be most impressive, accordingly loses most of its effect upon an uneducated observer. Here, therefore, we have visible, without moving a step, examples showing the skill and purity of mediæval sculpture and its unequal character. If the main statue had been like that on the right hand of the entrance, it would have been even more impressive than the womanly figure we so much admire.

In the same way the nude and almost grotesque statues in the right portal, representing, it is supposed, some of the chief persons of the Old Testament, are in striking contrast with many of the dignified and life-like figures which are so numerous on this west front.

The two larger portals of the northern transept are of

earlier date than the western ones, and are of greater interest to the practical student than their gorgeous sisters. Less important naturally in their dimensions, and much earlier in character, they form, with the lancet windows and the rose above them, special objects for the attention of the true connoisseur at Rheims. The tympanum of the central door is carried up so far on the outside as almost entirely to conceal from view the three lancets, which, with an arcading pierced with a like number of small round windows of six cuspings, and the great rose window above, form the *ensemble* of the north transept.

This is the part of Rheims Cathedral to which the student will recur again and again during his examination of the structure; it is unquestionably the noblest feature in the whole design.

The great central portal of this façade has its tympanum occupied with the scene of the Last Judgment, and offers the singularity of its orders of statuary in the arch mouldings being arranged on the same plane, instead of retiring successively in the usual way, within and behind each other.

This doorway, too, is divided by a pedestal carrying a statue of Our Lord holding a globe in His hand, significative of the character of Saviour of the world. This figure has been pronounced by a French critic one of the sublimest conceptions of the Christian iconography of the Middle Ages.

The statues which abound in Rheims are generally of one piece of stone, which is fixed *en delit*—placed, that is to say, with the bed exposed vertically to the air. One of the characteristics of this building which renders it superior to the generality of mediæval works is the quality of its sculpture. Some of the angels, carved about 1225, at the angles of the apsidal chapels under the cornice, are equal in point of execution to Greek statuary. There is nothing at Paris to rival the Greek character of the north transept of Rheims, even though this door was finished before 1200. Both in composition and execution many

of the draperies covering the almost colossal figures in the west front resemble Roman work; and this classical feeling, which pervades much of the early sculpture at Rheims, is due to the numberless vestiges of antique art which then abounded in the metropolis of Belgian Gaul. One fact remains, which may interest Frenchmen, who from the throne to the garret, seem more or less inspired with the poetry of revolution. There is a statue of St Sixtus, the first Bishop of Rheims, who is represented vested in sacerdotal garments with a breastplate (*rational*) and mitre; and this last is conical in shape, identically the same *bonnet* which, in the end of the eighteenth century, covered so many vandals' heads, and which, it has been thought, was invented at that period.

The "Galerie des Rois," which extends across the western façade, and forms its third division, is formed of a series of foliated arcades surmounted by gables and supported by groups of slender shafts. Here are forty-two statues of kings of France—from Clovis to Charles VI. Each king is in the attitude of repose, holding his robe with one hand, while the other is placed on his breast; four or five hold the sceptre, and all are crowned.

From the earlier character of their details, it would seem that the lower parts of the transept fronts were portions of previous buildings which, after the fire of 1211, were found in a state of preservation sufficient to allow of their being incorporated in the new work. Extremely beautiful are the flanking towers with their large open windows of two uncusped lights surmounted by a sexfoiled circle; so much so indeed, as to render their non-completion a matter of real regret. They do not rise beyond the grand central rose window, and are capped with square spires. The solid gables of the transepts serve for the display of statuary in high relief—the work, however, of artists of the Flamboyant era, and are the only parts of this cathedral which bespeak a date so late as 1481, the year of the destruction of the roof; so that probably they were included in the restorations effected subsequently to that disaster.

The original architect of Rheims Cathedral appears to have laid the foundations of his church with even more than usual precautions. The piers are carried up in large and selected materials, well jointed and set, and no settlement is anywhere perceptible. The vaults are solid, and skilfully supported by flying buttresses well proportioned, springing at a reasonable breadth, and from buttresses well based; nor do they present any fissure. Throughout the church there are no settlements or deviations from the upright. The whole plan is well conceived, and eminently answers to the instructions given to his architect by the noble founder. It was exactly, and even rapidly, executed up to the height of the vaults over the aisles from and including the choir down to the middle of the nave. The building had scarcely reached that point when it appears that from some cause or other the archbishop and canons determined to renounce the idea of carrying out the project in all its grandeur.

The original plans were not abandoned; they were only cut down, affording a proof that even in those days of luxury for architects they were occasionally called upon to modify their projects from circumstances. It has been remarked that, internally, Rheims Cathedral is wanting in breadth for its height; and the architect intended that it should be still more lofty, that is, 125 feet—the breadth of the nave being in the clear 44 feet, and, with the aisles, in all 99 feet. The internal length of the church is 453 feet.

The uniformity which pervades the Cathedral of Rheims is not the least of its remarkable features. Throughout the church, except in the façades of the transepts, the windows are of two plain lancet lights surmounted by a cusped circle. Another remarkable feature is the absence of those side chapels to the nave, which, however much they may add to the picturesqueness of the internal cross views, prevent the transepts from having their full value, and give an awkward fulness to the design of the whole outside.

The columns of the arches which divide the nave and

choir from their aisles are alike of uniform character throughout, being composed of a massive cylindrical nucleus with four slender shafts grouped around it. Perhaps the capitals, closely copied from natural foliage, are rather too large, but what a magnificent array do these great ranges of pillars present. In the apse the columns are cylinders without the engaged shafts.

One cannot help being struck, as I have already observed, by the great likeness, especially in their *chevets*, between Rheims Cathedral and Westminster Abbey.

The general resemblance here referred to does not amount to any proof of identity between the building and its architect, but it is a most interesting fact that Westminster Abbey is the only introduction into England of the *perfect* French arrangement of chapels at the eastern extremity of the church, as a *chevet*, a combination of design beautiful beyond comparison; indeed, the square ends of our cathedrals are hardly worthy to be considered, as in any degree equivalent to, the charm of those groups of radiating chapels at Amiens, Beauvais, Le Mans, and elsewhere.

It may sound remarkable that my first impression of the interior of Rheims, on entry, years ago, was that of disappointment; simply from the circumstance of my having expected to find, after the sunlit splendour of the exterior, that dark, religious gloom, and all those dusky tints of ancient stone masonry which impress the mind on entering the cathedral at Milan. Instead of such sombre dimness, all was light and sunny, and looking as fresh as if the glorious edifice had been completed in the second half of the last century.

At the time of the Revolution Rheims possessed, besides its cathedral, two churches of almost equal grandeur, St Remi and St Nicaise. The citizens were called upon by the National Assembly to declare which should be saved, and they decided in favour of St Remi, from venera- to the patron saint. Thus St Nicaise, which, if we may judge from a model of it in one of the choir chapels at St Remi, must have deserved its appellation, "Pearl of

the City," was doomed to destruction. Its altar, in the Louis XVI. taste, was translated to the cathedral and placed in the long eastern limb, or " arrière chœur."

It is in the storied windows that the almost inapproachable character of the work at that time in general, and Rheims Cathedral in particular, may be seen.

The art of glass painting was practised at Rheims in the eleventh century, since, according to M. Herbé in his *Histoire des Beaux Arts*, a monk named Roger made his name famous in that city by the beauty of the windows which he painted. To the painters of the twelfth century the writings of St Bernard were vast sources of wealth, and formed the text of a thousand sermons in glass. One of the great rose windows of Rheims Cathedral is an almost literal illustration of the death and assumption of the Virgin as described by Jacques de Voragine in the *Legende dorée.*

For nearly a century and a half the cathedral windows were kept in repair by one family of glass painters living in the city.

In the windows of the chapels opening from the procession path, the stained glass is in the mosaic style prevalent during the Transitional and Early Pointed Gothic epochs. That in the central window of the Lady Chapel is of exquisite beauty, and seen as it can be from the western doorway, at a distance of nearly 460 feet, forms one of the most charming objects of the interior.

The large clerestorey windows, also, gleaming in fine blue and purple, are considered the finest in Europe, as one might readily believe, and the cost of their erection was in every instance defrayed from the king's revenues.

Thus it is that we are able to account for the overflowing magnificence of the ornaments introduced into this noble cathedral; for each king of France, at his coronation in Rheims, made a point of presenting to it some princely donation, either to shed splendour on the ceremonial of Divine worship, or to embellish the edifice in which he was crowned. What a magnificent array do these clerestorey

windows in the nave at Rheims present! Each has two tiers of figures—a king above, an archbishop below—an arrangement peculiar to Rheims cathedral and one contrary to liturgical rules, but easily explained in a cathedral of coronations. In contemplating this glorious series of windows one cannot help being struck with the great superiority of the glass, in those nearest the transept, of the thirteenth century, over that with which the succeeding one enriched the windows nearest the west end.

Perhaps the halo crowning this hallowed structure is the upper rose window of the west front, for there are two, one above the other, which is an unusual feature. The upper of these is 40 feet in diameter, and beyond all comparison the most brilliant and beautiful in the world.

A detailed study of the marvellous stained glass at Rheims would be deeply interesting from a double point of view—the historical and the artistic. But to the Christian antiquary that in the great rose of the southern transept must appear one of the most marvellous creations of mediæval art. Conception and execution are alike superb. Here, the figure of the First Person of the Trinity is surrounded by all the celestial powers, blessed spirits who appear lost in an ecstasy of adoration in the presence of the supreme majesty of the Eternal.

The effect produced upon the crowd of ignorant and really faithful worshippers by such marvellously brilliant illustrations as the storied windows of Rheims can now be easily conceived; but to describe it is still impossible.

SOISSONS*

It is in journeying from Compiegne to Soissons that we come first on that grand style which distinguishes the buildings of this part of France. Laon, chief in grandeur, both natural and architectural; Noyon, St Quentin, Meaux, Senlis, and Soissons are magnificent illustrations

* See Appendix C.

SOISSONS CATHEDRAL : THE SOUTH TRANSEPT
(Transitional work of the 12th century)

NÔTRE DAME, CHALÔNS-SUR-MARNE
(Transitional work of the 12th century)
(From a drawing by Nesfield)

of the main features of the style, whilst smaller churches and remains of abbeys, such as those of Ourscamp, near Noyon, and Longport, near Soissons, enable us to appreciate all its varieties.

Soissons Cathedral—particularly its southern transept—was begun in 1175 by Nevillon de Cerisy, bishop of the see, as a first instalment towards the rebuilding of the Romanesque church.

Dating in its greater part from 1175 to 1215, Soissons is the purest specimen of Early Gothic in this part of France, and one of the stateliest. Its plan is very remarkable, its details in some parts are of exquisite beauty, and in point of unity one might call it the Salisbury of foreign churches; while as for the justness of the proportions of the nave, choir, and aisles, both in themselves and to one another, nothing can surpass them.

Every pier in the nave and choir is on the same pattern; all the bays in the vaulting are alike; so are the clerestorey windows, with the exception of the lancets of the apse; so are the beautiful arcades, which form the triforium round both nave and choir. And with all this perfect regularity there is no monotony; the perfect proportions instantly arrest the eye, and never cease to give pleasure.

The stone of Soissons, employed at all times in the construction of the church, being one resisting frost, has allowed the edifice to preserve its freshness, without any very extensive repairs being called into requisition. It is a beautiful light grey colour, and when the great apse is seen against a background of blue sky, it reminds one of a perpendicular cliff.

The plan of Soissons Cathedral includes two western towers (one of which only rises beyond the spring of the roof); nave and aisles of seven bays; transepts; a choir of five bays, and an apse of five sides. Chapels are formed between the buttresses of the choir, and the apse is surrounded by an aisle and five contiguous chapels. These chapels are circular in plan at the ground line, octagonal above, and are groined with a vault which covers the aisle

also—a mode which is seldom satisfactory in execution, a falling off from the structural truth of those plans in which the groining of each chapel is complete in itself, and distinct from that of the aisle. The south transept is apsidal, and has a small circular chapel of two stages in height attached on its south-eastern side. The end of the north transept is square, and a choice example of the Middle Pointed style.

One of the features which marks the churches of this school is the fourfold division in height of the main walls. There is first the arcade, then the triforium, which is large, groined and lighted by its own windows, then a blank arcade which is analogous to the triforia of our English churches, and lastly the clerestorey.

At Soissons this quadruple division occurs in the south transept only, for by the time the choir and nave were designed the usual triple division had come into fashion.

Some of the capitals in this apsidal transept at Soissons are well sculptured, though generally very simple, and they are often held with iron ties (as in Italian examples) to resist the thrust of the groining. It should be noticed that the whole of the walling in this transept is circular in plan; this is generally a mark of early date, and though it occasioned some complexity in the arches and groining, it undoubtedly often produces a very charming effect.

On the exterior, one of the most noticeable features is that the ridge of the south transept roof reaches no higher than the eaves of the rest of the church. Yet such is the ease with which the design is managed that this smallness of scale is not noticed, until from a distance a general view of the building is obtained, when it looks undoubtedly very lopsided.

The construction of this transept is exceedingly solid, but affords at the same time abundant light.

Internally, at the west end of the nave, a vestibule, vaulted at a corresponding elevation with the roof of the side aisles, is placed in communication with these by an arcade of three arches, the one opening into the nave and

SOISSONS CATHEDRAL : THE APSE

TROYES CATHEDRAL : FROM THE NORTH-EAST

supporting the *tribune de l'orgue* being semicircular, those to the aisles lancet-headed and remarkably stilted. From the gallery over the central part of this internal narthex an arch rising to the full height of the clerestorey opens on either hand into the towers.

The seven moderately obtusely pointed pier arches between the nave and its aisles have mouldings of the simplest section (*i.e.*, two orders of edge-rolls) and repose upon single cylindrical columns of very graceful proportions. The capitals of these, composed of the usual stiff foliage, offer the singularity of a moulding in no respect different from the astragal, encircling the bell between an upper and lower range of leaves, so as to give the effect of one capital superimposed upon another. The triforium consists of a narrow passage with unpierced wall at the back, and an open arcade of roll-formed equilateral arches on slender-bearing shafts in front. The clerestorey windows throughout the nave and choir, but not in the apse, where from the decreased width of the bays they assume the simple lancet form, are composed of two wide obtuse-headed lights bearing a sexfoliated circle under a common arch, with no other mouldings than a plain chamfer on the edges of the aperture. The vaulting, uniformly four-celled, with transverse and diagonal groin ribs, rises from slender shafts carried uninterruptedly down the face of each column. The same remarks apply to the finely developed choir, whose aisle and chapel windows are like those in the nave—long obtuse-headed ones of the lancet kind.

The north transept, distributed into three aisles, made upwards into three stages, offers perfect identity of feature with the nave and choir, excepting the front, which is a graceful conception of the Decorated period. The arrangement of this front, internally, is, I think, unique, and appears to be composed of one huge window completely filling it, from top to bottom, and from side to side. The breadth of the wall to the spring of the vaulting is occupied by four rather wide trefoil-arched compartments supporting a large circular window with tracery of the "wheel"

type. At a little distance down, these four compartments are subdivided into as many smaller openings of two compartments, gabled. Behind these is a passageway, lighted by stained-glass windows corresponding in size and form with the above-mentioned openings. All below this the spaces between the four great mullions of the main window are closed, but richly decorated with colour.

On the north side of the nave is the chapter-house, a perfect gem of Gothic, and the same must be said of the portal on the eastern side of the north transept, by which I would recommend the visitor to enter in order to gain his first impressions of this Salisbury of France.

AMIENS*

CHRISTIAN architecture reached its culmination in the French cathedrals of the thirteenth century: in Chartres, Paris, Rheims, Bourges, Rouen, Amiens, and Beauvais, Christianity put forth its mightiest efforts in Art and made its greatest successes.

At Amiens we see what is rare in France, a cathedral finished. The reputation of this far-famed edifice is so well established, at least beyond the limits of its own land, as the perfect exemplar, the complete ideal, of the early thirteenth-century style, that there may be danger of incurring the charge of presumption in questioning its claim to such a distinction.

The legends tell us, and in their main outline there is no reason to doubt them, that St Firmin was the Apostle of Amiens, and that he arrived here before the close of the third century after Christ.

Although there is no lack of evidence that Christianity had been brought into Picardy at a very early period, there is very little to record of building before the year 1220, when the present gigantic edifice was commenced from its foundations.

* See Appendix D.

The work was begun then, [illegible]—the same year as that in which Bishop Roger Poore laid the first stone of Salisbury Cathedral—but was a long while about, and the church was not ready for consecration till 1288. We find recorded the name of its chief architect, Robert de Luzarches.

About the year 1237 the work was interrupted for want of funds, but a fresh impulse was given to the enterprise by the accession of Arnoult, under whose episcopate much was done towards the completion of the west front: the three porches, the pinnacles between them, the lower stages of the towers, and the gallery of the kings date from this period. And so the work progressed, the support of the king—Saint Louis, and the munificence of the citizens not being wanting, until, in 1288, the cathedral was roofed in.

The towers, however, awaited completion. In 1370 the south tower was finished; but it was not until the commencement of the fifteenth century—as evidenced by the work itself—that the top stone of the north tower was laid. In the fourteenth century the [illegible] chapels had been added to the nave; and finally, in 1[illegible] the present *flêche*, at the junction of the four arms, was erected in place of one of stone, destroyed in a thunderstorm two years previously.

The ground plan of Amiens Cathedral may be described as follows: It consists of a nave of six bays, with an aisle on either hand, flanked by chapels. The extreme length of the building is 442 feet, and midway is the crossing of the transepts, which are of nearly the same width as the nave, and have each three bays with aisles. The width of the cathedral at this point is 194 feet. Following the plan eastwards, we have the choir of four bays with double aisles on either side as far as the commencement of the corona of seven chapels. This part of the cathedral furnishes the most perfect example of the radiation, from a central point, of the chapels surrounding it.

With regard to the exterior it cannot be said to have been improved by the chapels added between the great

buttresses of the nave during the fourteenth century. Not only do they detract from the length of the nave and transepts, but devoid as they are of projections in the shape of buttresses, give a flat, lean look to the exterior which is eminently unsatisfactory.

The external sculptures of Amiens Cathedral are among the finest in design and execution in France, but they are so numerous that it is impossible within these limits to give more than a few brief and generalising remarks upon them.

The portal of the southern transept, styled "Le portail de la Vierge dorée," but which should strictly speaking be called that of St Honoré, as it illustrates incidents in the life of that bishop of Amiens, is perhaps the most curious, but materials for study, and designs of a very high order can be found in every part. The upright jamb, which divides the portal in two, has a fine figure of the Virgin and Child, but the most remarkable part is three angels carrying the nimbus; so that, that which in its primary signification was but an irradiation of light, an immaterial essence, is by a curious development rendered a palpable and substantial object. The same thing is often found in the adaptation of the aureola, but I do not remember to have seen so strong an instance as respects the nimbus.

The lowest part of the tympanum contains some well-draped and exceedingly well-designed figures, representing perhaps St Honoré and his disciples: the head of the saint is particularly fine in expression. The next series, above this group, is probably a continuation of the history of the saint, and is said to be partly where he receives from heaven episcopal unction, and partly where St Lupicin discovers the relics of some saints, and by his joyful exclamations attracts the notice of St Honoré, who is seated by the altar, the sounds being miraculously conveyed through the air from the village of Sains, near Amiens.

Above this subject is one in illustration of a miraculous

EVENING ON THE SOMME AT AMIENS

interposition of God in the sacrament of the Eucharist.* A bishop is standing before the altar, and the hand of God is stretched out as if putting the consecrated wafer into the chalice. Above is a translation of relics, and over this is a crucifix with figures of the Blessed Virgin and St John.†

The voussoirs are filled by figures of the Prophets, Evangelists, and Saints. Many of the figures are really so finely designed as to recall the productions of the Greek artists, to which they are but little inferior.

At the great rose window of this transept there is one of those interesting "Wheels of Life" of which a remarkable specimen exists on the façade of the north transept of St Etienne at Beauvais. This one at Amiens is chiefly remarkable for the skill of the artist in varying each attitude.

The glory of Amiens Cathedral is, however, its west front. The mass of sculpture here is quite bewildering at a first glance, but, when examined in a proper manner, it tells its story with wonderful intelligibility, and affords almost a complete Bible history in the only universal language we know. The ordinary events, in chronological succession, are simply represented in quatre-foil medallions, in low relief on the basements, and, in addition to these, about the door of the north angle are the zodiacal signs with the appropriate seasons annexed, each season being symbolised by its proper duties in husbandry.

The great central door has over it the Last Judgment; at the top of the space within the tympanum is God the Father, with attendant spirits; beneath this, Our Lord in Judgment, with the Virgin on the right and the Baptist on the left, both kneeling, and angels bearing the emblems of the Passion. Then come the angels conducting the elect

* Supposed to have taken place in the original cathedral of Amiens situated at Saint Acheul.

† This crucifix is composed of rough boughs. The head of Our Lord is surrounded by the cruciferous nimbus. The legend has it that the celebrated Byzantine crucifix with its effigy, crowned and clothed in a long tunic, which was brought to the cathedral where it is preserved, bowed its head as the relics of St Honoré were borne past it.

to Paradise, and, on the contrary side, the demons forcing the damned to the pit of perdition. On the lowest part is St Michael, with scales weighing souls, angels sounding trumpets, and figures arising from the graves; the latter are invested with a remarkable degree of spirit. The voussoirs of the arch contain a number of figures of the martyrs, saints, and confessors as well as subjects from the Apocalypse in reference to the Judgment, and a number of guardian angels bearing souls. It is a most complete arrangement, from its intelligence and the ease with which it can be understood.

The door south of this is dedicated to the story of the Virgin Mary, and contains her death, with the attendant Apostles, who are said to have assembled from all parts of the earth to be present, her entombment by angels, and her coronation. The door under the northern tower has reference to St Firmin, first Bishop of Amiens, the same story which is displayed in the sculptures on the wall dividing the choir from its south aisle, and over a small entrance on the south side, but near the west end, are figures of a knight and bishop, and near this is a gigantic figure of St Christopher, very inferior in design and execution to the smaller pieces of sculpture—a defect often to be observed, and arising, perhaps, from a want of power to treat a large mass of material.

In his article on sculpture in the *Dictionnaire Raisonnée*, Viollet-le-Duc speaks of the once coloured decoration of this statuary. "La statuaire et l'ornamentation des portails de Nôtre Dame de Paris, des Cathédrales de Senlis, d'Amiens, de Reims, des porches latereaux de Nôtre Dame de Chartres, étaient peintes et dorées, et de même que la sculpture, la coloration penchait vers le naturalisme." He proceeds to say how, not merely were flat tints used, but that in the folds of the drapery, and in portions shrouded from the light, dark glazes were put over colour, which had the effect of accentuating those portions in full light. He would appear to show the sympathy existing between artists at that time, when he says, "Les artistes qui on

fait les admirables vitraux du XIIe et XIIIe siècles avaient une connaissance trop parfaite de l'harmonie des couleurs, pour ne pas appliquer cette connaissance à la coloration de la sculpture."

Speaking of the statue of the Beau Dieu d'Amiens, M. le Duc says, " Amongst the statues of Christ remaining in France, the most beautiful is that of the ' Christ Man ' (as opposed to other types, such as ' Christ Triumphant ') at Amiens, where the type is Byzantine, without any hardness and undue severity of character." Then calling the attention of sculptors to the beautiful profile of the statue, he says, " This sculpture is treated like the heads carved by the Greeks of Ægina." The same simplicity of model, the same purity of outline, the same execution, at once broad and refined, the expression grave, without sadness. This head is the more remarkable, because in those of the apostles right and left, and which were carved at the same time, this divine character is not preserved. They are portraits of men of the Picardy type ; whereas, that of Our Lord is of a " type consacrée." A most interesting feature is the beautiful expression of Christ being the " Son of David." David is not found in the ranks of the prophets on either hand, but forming the pedestal of Christ. As king, he holds the sceptre, and the scroll as prophet.

On the north side of the pedestal is sculptured a lily, on the south, a rose with tendrils of vine above. " I am the Rose of Sharon, and the Lily of the Valleys." " I am the True Vine."

Represented above are the basilisk and the adder, typical of the most active evil principles of the earth ; the basilisk half dragon, half cock ; the deaf adder laying one ear against the ground, and stopping the other with her tail. Under the feet of Christ Himself are the lion and the dragon, the images of sin.

The first impression gained by an Englishman on entering Amiens Cathedral is one of absolute wonder at its soaring magnificence. Let the eye wander at pleasure (from a

standpoint in either of the transepts) through the vista of grouped columns and intersecting arches, and as it rests upon the beautiful stilted arcade of the apse, or upon the noble pillars of the nave and double aisles of the choir, or is attracted—as indeed it is at first—to the vaulting, 140 feet overhead, nothing but admiration can be felt for the splendid work produced by the daring skill and enthusiasm of the French worker of the thirteenth century.

The general character of the whole building (within and without) is due to its two great qualities of extent and elevation, and the interior gains in effect by the massive and noble proportions of the columns. These consist of a central column with four engaged shafts, the inner one of which is carried up to support the transverse rib in the vaulting of the roof. In the capitals we find their circumference broken by the four shafts, a treatment necessitated by the form of the cap; while three of the shafts—the two within the arcades and the one in the aisle—have each a smaller capital to crown them. They are sparingly ornamented with "stiff leaf" foliage, and the entire effect produced is one of dignified strength and simplicity.

This type of column appears to have made its *début* in the choir of Tours and the nave of Chartres during the second half of the twelfth century, and subsequently was employed throughout the cathedrals of Chartres, Rheims, and Beauvais. We find it also in the choir of St Etienne at Auxerre, at St Julien, Tours, and in the nave of Nôtre Dame at St Omer.

In the fourteenth and fifteenth centuries groups of slender shafts attached to a pier came into use, as in the naves of Tours and Troyes cathedrals, throughout St Ouen at Rouen, and further south in the cathedrals of Limoges and Clermont-Ferrand. Then we have the angular capless column in which the mouldings of the arches are carried down uninterruptedly to the bases. The arcades of Nantes and Orleans cathedrals, St Germain at Amiens, St Maclou at Rouen, St Wolfran at Abbeville, and St Aspais at Melun may be adduced as examples of this.

AMIENS CATHEDRAL : THE WEST FRONT

AMIENS CATHEDRAL :
THE CHOIR DURING HIGH MASS
(From a drawing by Wild)

Returning from this digression to the great Picard Cathedral, we find a characteristic difference between the architecture of France and England at this period, viz., the pointing of the arches and windows; and a comparison of the arcades of Westminster or Salisbury with those of Amiens would show the latter to be very much less acute; a greater breadth of effect—which is, of course, needed in a cathedral of the size and proportions of Amiens—being thus obtained. We observe, too, a greater elongation in the bells of the foliaged capitals to the shafts of the triforium arcades at Amiens than is observable in English works of their age and class.

The only piece of purely ornamental stone work that attracts the eye in the interior is the exquisitely beautiful stringcourse below the triforium. Richness of ornamentation and sculpture is bestowed mainly on the exterior, and the claim to beauty of the interior depends chiefly upon the boldness and simplicity of the general design, and upon the unmistakable ability with which it is carried out. But this band of foliage wreathed around the building binds shaft to wall as with a garland chain, and in adding to the internal beauty of the cathedral, it forms just the one feature of repose which the eye welcomes in a place where all else is suggestive of energy—calm in strength, but full of aspiration.

The enlarged windows, which led on, both in France and England, to the Decorated style, appeared apparently at an early period, as the apsidal chapels and clerestorey of the choir at Amiens have real Decorated windows, but it is not absolutely clear that they are so early as the walls, for many practical reasons might occur to defer the windows—the tracery at least, till a later period.

At Amiens there was a fire in 1258, and the portions which reveal a style in advance of that of the nave are the restorations consequent upon that catastrophe, whose ravages were not fully repaired until the year 1270.

However this may be, there seems to have been a rather abrupt assumption of windows with geometrical tracery,

much of which, from the large size of the churches, is very beautiful, and very soon appeared the glory of the French large churches—their magnificent rose windows. In this particular we cannot compete with France.

The advance of flowing tracery, not Flamboyant, does not seem to have taken place in France so completely as in England, the tracery continuing longer of a geometrical character, and then almost at once becoming Flamboyant. What we style " reticulated " tracery is rarely met with in France, though of common occurrence in Belgium.

The vaulting at Amiens is different from the usual French method. It seems to have been the aim of the architect to get as much light and shade as possible, so he has made his horizontal section everywhere very square, and to secure this he has not arranged his diagonal vaulting ribs in semi-circles, as is commonly the case in France at this time, but in compound curves generated from the arches spanning the church transversely, and has given a true horizontal line for all the ridges. When they are near the eye such vaults as this at Amiens always seem to me to have a crippled appearance ; but here at the great height they are from the floor, we cannot follow the lines of these curves, consequently they have no appearance of being exactly true curves, though at the same time the effect of light and shade is very felicitously secured.

As on the exterior of Amiens Cathedral, so in the interior the effect of the general scheme of the nave has been greatly impaired by the chapels built at a later date between the great buttresses of the aisles. I have referred to their bad effect upon the external outline ; within, these chapels have had the effect of removing the windows so far back between solid walls that in the perspective they are invisible, and so that lantern-like effect which was everywhere else in this great church the architect's aim to secure is completely neutralised.

The choirs of Amiens and Beauvais cathedrals are frequently compared. The extra height at Beauvais, the increased stilting of the arches, and the lengthening of the

clerestorey windows are defects which, if we may judge by the stained-glass in the last-named, shows that this defect was felt at the time, and the strong architectural lines introduced into the glass at a third of the height of the windows was a clever attempt to remedy the evil. The apse at Amiens just misses looking wiry inside, and confused externally, but the builders of Beauvais fell into both these faults. The English builders of Westminster saw the danger, and most carefully avoided it, for while making use of a French plan, they did away with the stilting of the arches, simplified the buttresses, and decreased the proportionate height. The apse at Amiens is such a splendid composition and so thoroughly satisfactory in general effect that it is ungracious to criticise it. However, if it possesses any defects, they are the stilting of the arches internally, and the breaking through the external cornices by the triangular canopies of the clerestorey windows. Both features, however, are managed with skill and delicacy.

There are in the nave two grey slabs, without inscription, and quite plain, excepting the indent of an escallop shell on the one, the same repeated on the other with the addition of two footmarks. The substance which originally occupied the matrices is gone, and they have been filled with plaster of paris. There can be very little doubt as to the meaning of these emblems, which evidently indicate the tombs of pilgrims or palmers, the shell being the emblem of St James of Compostella, and the impress of the feet might possibly show that the pilgrim had visited the Holy Land, and the footprints of our Saviour which He is said to have left on earth at His Ascension. Those here interred without name, without country, but simply distinguished by the pilgrim's sign, were, without doubt, returning from their distant and weary journey; death arrested their steps, and they closed their earthly pilgrimage before the last object of their devout zeal. Of what country were they?

The relic, venerated at Amiens for so many ages, which

has certainly triumphed over its rivals, in preserving a better fame for being the *true* one, whatever other claims it may have, is the Head of St John the Baptist.

It is kept under a lofty and elegant canopy of fifteenth-century workmanship, and fixed on a kind of plateau, which doubtless represents the "charger," and is covered by a concave glass. Underneath this is the "head" covered with a little crimson velvet cap, adorned with gold lace, not unlike what used to be exposed for sale as "smoking caps." A small aperture discloses an inner covering of thin gold plates, and part of this is removed showing a dark spot, evidently of hair. Looking closely, a small and narrow piece of paper may be observed, about two inches long, and on this in very minute letters may be read: "Chef de Joh' Bap."; this is all in fact that there is to convince one that he is looking upon the celebrated head of Our Lord's Forerunner.

This history is, however, better developed in an interesting series of sculptures of the end of the fifteenth century which decorate the north side of the enclosure of the choir.

The figures are in full relief, painted to imitate nature, and display a great deal of skill and inventive power. One of the most curious groups is that illustrating a point in the legendary history of the Baptist, which makes the mother of Herodias to inflict a wound on the face with a knife, which wound is shown, or said to be visible, under the right eye. It is worthy of note that the head is represented in these subjects in a charger, or dish, very like that in which the head is now kept, and even the rude pilgrim's signs have a close resemblance to it. Underneath each compartment are rhyming couplets in French setting forth the story.

The southern enclosure is similarly decorated, but with another legend, relating to St Firmin. The most remarkable of its compartments is one representing the baptism of Faustinien. The simplicity with which the artist has treated this subject is most whimsical; the neophyte is perfectly naked up to the middle in the font, leaving the

greater part of his person exposed, but with his hands in the attitude of prayer, and downcast eyes, as if absorbed. So edifying a spectacle does this appear to the crowd of bystanders that some lift their hands and eyes in admiration of such piety; others are disposed to follow the example, particularly a gentleman in the foreground, who is so anxious to strip that he has called the assistance of his page to help him off with his upper dress.

These groups, illustrating the life of St Firmin, were begun in 1487, during the episcopate of Bishop Ferry de Beauvoir, whose tomb is recessed in a depressed headed cavity. His effigy is clothed in the episcopal vestments, and on the orphreys of the mitre the twelve apostles are sculptured. They are also painted at the back of the recess, holding in their hands their emblems, and scrolls on which are inscribed sentences from the *Credo*.

The groups representing the life of St Sauve executed after 1530, about the time of the death of Adrien de Hénencourt, nephew of Ferry de Beauvoir, and dean of the chapter of Amiens, is of superior execution to those in that of St Firmin. The tomb of the generous donor of this group is in a recess similar to that one just described, the running ornament which crowns it being extremely remarkable.

At the beginning of the sixteenth century it was thought necessary that the furniture of the choir should assume a magnificence commensurate with that of the cathedral, and with the wealth and importance of its capitular body. One hundred and twenty stalls were not too much for the forty-three canons and the college of seventy-two chaplains. Churches such as those of Rouen, Beauvais, and Saint Ricquier boasted their splendidly equipped and decorated choirs.

From the earliest times the sanctuary had seats for the clergy (the germ of our sedilia), the *Chorus* or *Schola Cantorum* was devoid of them—the severity of ancient discipline requiring the Divine Offices to be recited standing. In time, first the infirm, and then all the choir, allowed

themselves the indulgence of a kind of crutch, *baculum superne rostratum*. About the ninth century benches were introduced by more luxurious canons, and for some time there was much disputing between the more strict and the laxer ecclesiastics. At last, about the twelfth century, the matter was brought to a sort of compromise by the invention of stalls, with their misereres, *Gallicè*, misericordes (a name indicative of their origin), on which the clergy might rest, without at the same time deviating wholly from a standing position.

Centuries rolled away before Amiens Cathedral received this, its last embellishment. In 1510 the chapter caused two devout Franciscan brothers, well-known experts in the art of wood-carving, to come from Abbeville in order to consult them on various points of the work.

Four canons were chosen to direct and superintend this great undertaking, men whose vocation and learning rendered them storehouses and natural interpreters of science, of religion, and of God.

The stalls were once 120 in number, as suited a church whose corporation consisted, besides high dignitaries, of 43 canons and 72 chaplains. Accidents and wilful mutilations have reduced the number to 110, and yet these still include 400 groups and single figures, including altogether 3,560 figures. From this it will be perceived that the stalls of the most sumptuous days of the latest phase of French mediæval art are of a richness unprecedented in England. Backs, misereres, arms, pendents—all are alive with imagery, some mystical, some simply narrating sacred history, some degenerating into representations of common daily life. During the period that witnessed the execution of this unrivalled series of stalls at Amiens, the struggle between the mystic and naturalistic parties in art was on the point of terminating. The Renaissance triumphed in Italy, under the reign of Leo X.; the patronage which Francis I. bestowed upon the arts opened its way into France. Between the exclusive spiritualism of the Middle Ages and the disorders of sensualism, which so soon dis-

honoured the artistic reform, there was a mean, a happy accommodation. Glory to the monuments, fruits of this too short alliance! Can the early sixteenth-century woodwork of the stalls at Amiens be ranged in this number? I think so in many respects. In it we perceive a very lively and very practical reminiscence of the mystical art of the ages of faith in the principal portions; the influence, still timid and measured, of the Renaissance in the ornaments and the subjects of the second class, a touch sufficiently easy to be recognised of the Flemish school (as from the position of Amiens might have been expected) cast over the *ensemble* of the work, in such sort that I may be permitted to style it a happy attempt at accommodation between two exclusive styles.

The philosophy of the eighteenth century having completely extinguished those religious feelings which gave birth to the *chefs d'œuvres* of the Middle Ages, the pseudo-Classicist swooped down on this glorious monument of the golden age in France of Middle Pointed. In 1755 the magnificent rood-loft erected in 1490 by Bishop Pierre Versé was removed and the present mere pseudo-Gothic screen with its gates substituted. The gates, however, are for their date very good. They were the work of Michael Angelo Slodtz, an architect, who also furnished the designs of the grilles and gates enclosing the choir beyond the line of the stalls. The hammer of the destroyer was on the point of removing twenty stalls in order to widen the entrance to the choir, and to remonstrances from persons of taste, the Abbé Longïer, "a distinguished architectural amateur" (in the designing, it is to be presumed, of revived Pagan temples), replied that he was astonished at the canons of Amiens having such affection for stalls which seemed to him to be a useless piece of obstruction.

However the mischief was not pushed to the lengths so ardently desired by the Gothic-hating Abbé, only four stalls on either side of the entrance to the choir being removed, in order to make room for some additional width at the entrance. The *fleur de lys* with which the backs of

the stalls were so richly strewn were annihilated in 1831, under the government of "The Citizen King," Louis Philippe, as emblems of ancient royalty, but they have since been replaced.

There is not so much stained glass in Amiens Cathedral as one would be led to expect from a church of its size and importance, but what exists is of the very best period (thirteenth to fifteenth centuries) and full of suggestiveness for the student of that important art auxiliary to architecture.

I would direct attention to the following specimens with greater particularity.

In the five-light window of the last chapel on the north side of the nave—at the bottom of the two left-hand lights —are two tiers of figures under Middle Pointed canopies. Three of these figures have red background, and one green. Some fragments of a similar character lurk in the windows of the third chapel on the opposite side of the nave. Here are two exquisite pieces of glass comprising groups, chiefly in red and yellow, on ruby grounds; in each group a figure of a bishop is prominent. Much earlier is the glass which fills the window at the end of the western aisle of the north transept—a large one of two plain lancet lights surmounted by a rose. Each light, which has a narrow border of singular beauty, contains twelve minute groups placed close together on a greyish-white ground, and collected, I should imagine, from windows in different parts of the cathedral. The subjects are, however, so far gone in decay as to be quite unreadable, but the whole is a glory of colour.

The rose of a closed window in the eastern aisle of the same transept contains some equally lovely *débris*.

The great rose windows at the ends of the nave and transepts are full of glass most exquisite in arrangement and tincture, and the effect of the hues thrown by the glass in the southern rose upon the stonework on the north side of the choir shortly after noon on a day in the middle of October will long live in the recollection.

In the upper parts of the choir, the central window of the apse clerestorey,* and the central light of several windows in the triforium on either side is some fine work, that in the latter representing large figures of saintly personages.

The first window of the north choir aisle—a four-light one—encloses three long strips of mosaic glass, with groups in medallions on a ground of deep blue. Several of the chapels round the procession path have their windows completely filled with work of the same description, supplemented in some instances by modern glass.

The chapel of the *inventa* Ste Theudosie (the one immediately adjacent to the Lady Chapel, on the north side) fitted up and decorated under the direction of Viollet-le-Duc at the cost of the Ex-Empress Eugénie, and mostly glazed with modern glass by Alfred Gerente, is decidedly a piece of rich but harmonious colouration. The same architect and artist were responsible for the decoration of the Lady Chapel. Much of it is very good. The drapery designs around the basement are very happily executed, the drawing being delicate and the work bold.

Much the same may be said of the groined-roof, where richly painted ribs and bosses are relieved on a light-coloured ground powdered with red stars. The one subject of regret in this very complete work is that the two large spaces of wall on a level with the windows at the entrance of the chapel on either hand are covered with a design imitating geometrical grisaille glass, with its leads and bars and diapered quarries.

The impression left by this and such other examples of colouring as the chapels in Nôtre Dame, Paris, Coutances, Dijon, and other cathedrals is that in this art we have not much to learn from France. An art in which the French have surpassed us in the coloured ornaments of objects used for church purposes, is that of enamel. Their ecclesiastical furniture, even now, is rarely well designed, but

* The stained glass in this window was the gift of Bishop Bernard, under whom the cathedral was virtually completed, in 1270.

its enamelled ornament is admirable, as also is their silver *repoussé* work for altar-fronts. The designs for these have been mostly taken from ancient examples, and are good and effective.

BEAUVAIS*

THE cathedral of Beauvais has, according to the temper, the object, and the information of various writers, been most variously described, some elevating it to a place among the wonders of the world, and others stigmatising it as a masonic *tour de force* which, though productive of considerable wonderment among the [illegible] vulgar, is defective and unpleasing.

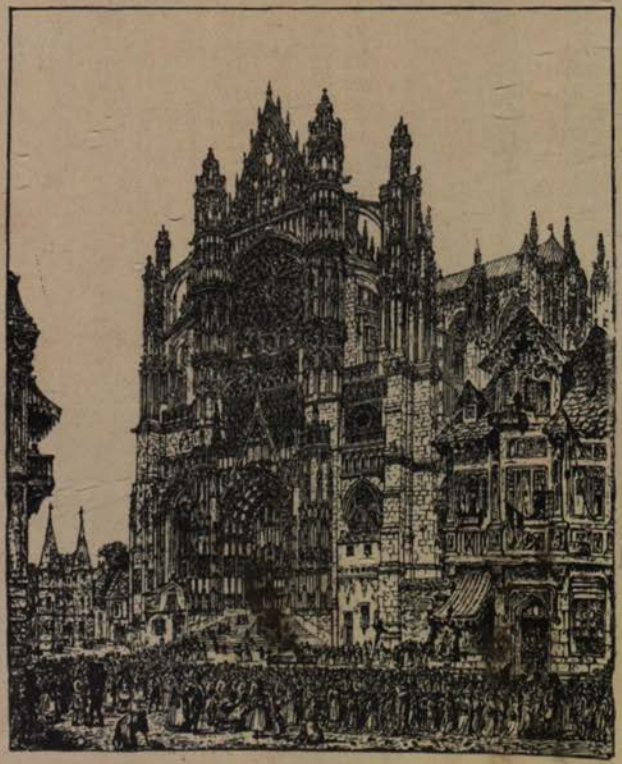
Professor Whewell, comparing Beauvais Cathedral with that of Amiens, has said, "Amiens is a giant in repose, Beauvais a tall man on tiptoe"; while M. Huysman has designated it "a melancholy fragment, having no more than a head and arms flung out in despair, like an appeal for ever ignored by heaven."

It is proposed in these pages to take a calm and dispassionate review of the history and characteristics of a structure which has always been adduced by the French as the finest choir they possess, in their well-known formulary for the production of a perfect cathedral—the nave of Amiens, the choir and transepts of Beauvais, the portals of Rheims, the towers of Paris, and the spires of Chartres.

It is certainly unpleasant to find an artist striving after more than he is really able to attain, and this was completely the case with the architect of Beauvais, whose great object was simply to obtain one grand effect, that of height and airiness and to which everything has been sacrificed.

The mere fact that the main intention of the people of Beauvais was to build something that should eclipse the

* See Appendix E.



BEAUVAIS CATHEDRAL
(From an etching by John Coney. *c.* 1830)

CHOIR OF BEAUVAIS CATHEDRAL
(From a drawing by Wild. *c.* 1825)

work of their neighbours at Amiens is in itself suggestive.

Let me trace as briefly and succinctly as possible the history of this extraordinary edifice, which, as left at the end of the sixteenth century, consists of a choir of three bays (subdivided into six lesser ones for a reason which I shall show presently) with double aisles and corona of chapels; of transepts, both with aisles; and of one bay of a nave intended to have been carried out with double aisles upon a scale commensurate with the completed portion of the work.

The choir of Beauvais is the loftiest in the world, its height at the highest point under the vaulting being stated to be 158 feet. "There are few rocks, even among the Alps," says Ruskin in his "Seven Lamps of Architecture," "that have a clear vertical fall as high as the choir of Beauvais."

On the spot where the present cathedral stands a building was commenced in 991, of which the remains are the plain Romanesque building called Nôtre Dame de la Basse Œuvre, to distinguish it from the building which stands on the higher ground. This fragment is of the plainest Romanesque, and built of good squared masonry, with a little intermixture of red brick between the stone of the arches over the door in the western façade and window openings, and a string course at the level of the springing of the upper arch. The west front presents a lofty gable and two openings, decorated with some rude Romanesque foliage. The ornament, which is in low relief, appears to be anterior to the middle of the eleventh century. In the south aisle is a very large Early Pointed portal which was apparently brought from some building of a date intermediate between the Basse Œuvre and the Cathedral.

This Basse Œuvre was injured by fire in 1180, but was subsequently restored. Forty-five years later another fire occurred, on which the greater portion of the building was removed to make way for the present gigantic cathedral, which was commenced in 1225 (that is, five years after

the date of the commencement of Amiens) by the then bishop, Miles de Nanteuil. This would refer, no doubt, to the chapels round the apse, which were the portions almost invariably first undertaken in the reconstruction of a great French church, but they do not seem to have been planned on an exaggerated scale.

The actual choir was commenced in 1247 by the fifty-eighth bishop of Beauvais, Guillaume de Gretz, with the view of surpassing that at Amiens in height; but the piers of the building thus commenced being placed at too great a distance from each other, the vaulting fell in, in spite of the precautions which had been taken to support it, by using iron braces and chains to hold the side walls together. The vaulting is said to have been reconstructed and finished in 1272, but the architect was again unsuccessful, for it once more fell in, twelve years afterwards, November 29, 1284. This accident having proved the insufficiency of iron braces to hold the piers in their places, with so great a height and so wide a span as had been given them, it was resolved to erect *intermediate* piers, in the spaces which intervene between the original ones.

Forty years were employed in executing this plan of repairs. In 1338 the bishop and chapter chose Enguerrand, surnamed the Rich, as their architect, intending to complete the cathedral, and the work was begun, and continued with zeal for several years; but the intestine wars which so repeatedly desolated France during more than a century, and the occupation of a great part of its territory by the English army, interrupted the works; and they were not resumed until 1500, under the episcopate of Villers de l'Isle Adam, who laid the first stone of the transept with great pomp. The architect of the new work was Martin Chambiges, to whom succeeded, in 1532, Michel Lalze, and as an example of Flamboyant in its last phase it is remarkably fine.

It was intended to extend the building by the addition of a nave corresponding in colossal dimensions, if not in richness, with those of the choir and transepts; but during

the latter years of its construction funds were obtained with some difficulty, notwithstanding appeals to the royal bounty of Louis XII. and Francis I., after whose time the age for cathedral building had nearly passed away, and the works in the nave were abandoned when but one bay had been completed.

However, as a last and crowning effort, in 1560, two architects, Waast and Maréchal, wishing, it is said, to prove that the art they practised was capable of as mighty efforts as the revived Classic, constructed at the intersection of the choir and transept an octagonal spire rising from a square base, with the upper part formed of wood. When this spire was complete, Beauvais Cathedral could boast of being the loftiest building in Europe, being 445 feet high from the level of the ground to the summit of the spire. One can scarcely imagine the effect which the looking up into this tower from the pavement of the cathedral must have produced.

On days of extraordinary solemnity an immense lamp was suspended from the top and hung about midway down the tower. Seen as this was at great distances from the city in the night, it must have had a singular and beautiful effect.

It seems probable that this magnificent spire might have remained in its integrity until our times, had not one of the four piers on which it rested been built hollow to contain a staircase communicating with the spire; while the nave, which had only just been begun, was not there to receive the lateral pressure. As it was, the architect who was sent to examine the tower, when it was suspected to be dangerous, had but just time to warn the people who were still in the cathedral of its approaching fall, which took place before he reached the bottom. This was on Ascension Day, 1573.

The necessary repairs consequent on the fall of the steeple were immediately commenced, and they were completed by 1575; but the spire was not rebuilt.

A few observations may here be made on the conse-

quences of the enormous height to which the French were so fond of carrying their cathedrals. The effect, under various circumstances is, no doubt, very striking; as, for instance, when they are viewed from a favourable position in the interior.

Externally, also, when seen at a distance, rising over the tallest houses and trees of the city, with no deficiency of visible height, the appearance of such a church as Beauvais is truly amazing.

But when we come to look more steadily at the external form of this mass, we find that its height has extinguished almost all possibility of well-proportioned dimensions and parts. Amiens, which is as long as some of our largest cathedrals, looks short, and Beauvais, having no nave, is absolutely shapeless. Moreover, the vertical and flying buttresses which rise around the building are so many and so large that they utterly obliterate its outline. Its clerestorey is the only part of the cathedral seen at a distance, although the aisles are very tall; we lose, therefore, here a great deal of the effect.

At every stage of the building of this cathedral at Beauvais, indeed, the boldness of the architects appears to have exceeded the limits of prudence, and to have been repaid with defeat, and taken altogether may be considered an example of that "vaulting ambition that o'erleaps itself." Every principle of Gothic art is here carried to an extreme which destroys the aim for which it was designed.

Considered with reference to the classification of French architecture, the resemblance of Beauvais to Amiens is at first prominent. The plan of the great piers in the choir and its double aisles is the same; the foliage is similarly formed of stiff leaves with free curling tips, and run round the bell of the capital of the cylindrical core as well as those of the attached shafts; the arches are of the same form in the apse, viz., narrow and stilted; and the arch mouldings have the same very simple First Pointed character. The tracery of the triforium and of the clerestorey is, like that of Amiens, of the geometrical kind; and the lateral faces

of the buttresses which, seen internally, divide the apsidal chapels, are ornamented with lines of geometrical tracery.

Differences, however, soon present themselves to the attentive visitor. The pier arch spaces are narrower, the clerestorey windows much taller, and the arches opening from the choir aisles into the chapels are surmounted by a quasi triforium, formed of a little range of trefoil-headed arches on pillarets and a clerestorey of truncated two-light windows with large foliated circles in their heads, like the one at the end of the south transept aisle of Westminster Abbey.

The vaulting of the choir is also peculiar, being in six-celled compartments like several of the "Transitional" German churches where one great vaulting bay includes two lesser ones; and the vaulting of the side aisles differs remarkably from the German practice, in that each vaulting compartment corresponds to two of the pier arches; an arrangement which is connected with several peculiarities of detail.

It would indeed almost appear, by comparing the original construction with that of the neighbouring Cathedral of Amiens, that the limits of strength were here exceeded; for while at Amiens the distance from centre to centre of the piers is 23 feet 10 inches, at Beauvais it is 29 feet, and while the columns at Amiens including the encircling shafts measure 7 feet 2½ inches, those at Beauvais measure only 6 feet 8 inches or 6 feet 9 inches. Moreover, the whole height of the vaulting at Amiens is 140 feet 8 inches, and that at Beauvais is 158 feet, so that the difference in dimensions of the bearing surfaces of the span of the arches and of the height of the superstructure would lead to the conclusion, so far as it may be formed by a comparison of these examples, that at Amiens the limits of strength were nearly attained, and at Beauvais they were exceeded; possibly also the stone used at Beauvais—a chalk stone—may have had something to do with the alteration in the construction, as, although of a hard description, it is not able to offer the same resistance to a crushing weight as a

more crystalline limestone, or a harder sandstone. Looking, however, to the present condition of this colossal structure, it does not appear that the defects seen in the buckling of the piers have arisen from any want of strength in the stone. Whatever may have been the cause, it appears that sometime subsequent to the erection of the arches of the choir and aisles it became necessary to strengthen the building by introducing in the centre of each original arch a pier, corresponding in form with those already constructed. In order, however, that the filling-in pier may occupy as little space as possible, it is flattened on its axis, while in other respects it corresponds in plan with the original piers.

These consist, as at Amiens, of a circular nucleus with smaller single shafts attached and clustered round in the line of the longitudinal and transverse axis. The filling-in piers have the centre shaft compressed, and measure on the transverse axis 4 feet 6 inches, whilst the original piers measure 6 feet 8 inches. The bases of the piers correspond, but the capitals differ, for whilst the original piers have the stiff foliage of the early Gothic intermixed with crumpled foliage, the interpolated piers have their capitals decorated only with the latter kind.

The difference in the diameters of the piers occasions some deformity in the arrangement of the arch mouldings which are governed by them, and these piers being unequal, the mouldings on the opposite sides of each arch are also of unequal width, and their junction at the apex is not found in a vertical line; this irregularity, however, produces no discordant effect, and the inequality in the width of the mouldings is thrown entirely on the plain face, which separates the two principal groups constituting the arch.

The unusual height of the clerestorey windows (nearly 60 feet) conduces mainly to the airy effect of the choir, and when it is known that the mullions have only a depth of 2 feet by a width not exceeding 6½ inches in the widest part, with a height of about 40 feet, the whole may be looked upon as a marvel of constructive art.

One remarkable feature in this choir is that the original compartments, and consequently the present two sub-compartments on each side, eastward of the centre, are narrower than the two original compartments. This peculiar arrangement was probably adopted to fortify the central piers intended to support the central tower.

It should also be remarked that the aisles are built unusually narrow, in order, probably, to assist in propping up the lofty centre compartment.

The groining of the choir, although it was executed after the erection of the filling-in piers, still retains in its divisions an apparent indication of the original construction of the piers and arches; for the present compartments of the vaulting seem almost to have been formed of two divisions over the existing arches thrown into one. The principal rib runs from one original pier to the other on the opposite side; and the form of what would have been the compartments of the vaulting is indicated by the transverse ribs running diagonally from one original pier to another. The original arch seems to be divided into two, the apex of each secondary arch being made to radiate to the point of intersection of what might appear to be the original arches. On the large scale in which this sexpartite vault at Beauvais is carried out, it is wholly satisfactory in effect, but in smaller buildings one would conceive it would not be quite so pleasing.

Besides the filling-in piers of the choir, the arches between the aisles and the side chapels were subdivided, and the vaulting of the aisles, which does not seem to have been rebuilt, or if rebuilt, was rebuilt on the original plan, was strengthened partially between the interpolated piers by cross-arches with open spandrels and mouldings of a date evidently posterior to the arches of the choir and vaulting of the aisles. These cross-arches were not, however, applied throughout the building.

At the level of the capitals of the piers all round the apse, iron joggles are to be seen, which were apparently used for the purpose of tying the piers to the side walls

of the aisles, but, as the construction of this part of the building does not seem to have been altered, the utility of these joggles is not very clear, unless they may have been found requisite during the construction of the chapels of later date, which were added between the buttresses.

After the failure of the vaulting of the choir, there was another notable one in the central lantern, the reasons for which have already been given. This occasioned the rebuilding of the piers at the intersection of the choir and transepts, and also one of the piers on the north side in the style of that date (*c.* 1573). One of the piers on the south side, between the aisles and chapels, was also rebuilt about this period; as the Flamboyant character of these piers is carried up to the level of the bottom of the clerestorey, above which the style of the thirteenth century remains unaltered.

There is a great difference between the fenestration of the apsidal chapels at Beauvais and those at Amiens. In the former they are of two plain lancet lights with a large foliated circle, while at the latter they are slimmer, also of two lights with tracery composed of three trefoils. Consequent upon the several rebuildings and additions at Beauvais there is a great variety in the window tracery which ranges from its simplest form at the beginning of the thirteenth century to its most elaborate three hundred years later.

The vaulting of the roofs is entirely of stone, except at the great crossing, where it is of wood. The buttress chapels on the north and south of the first division of the nave—in reality the western aisles of the transepts, are fine specimens of the Flamboyant, the roofs being richly groined.

Eastward of the transepts the architectural style is of the thirteenth and fourteenth centuries, nearly of the same character as Amiens, but richer. The transepts are of the sixteenth century; the southern one is richly decorated in the Flamboyant style, but although a gorgeous specimen, it is dencient in the vigour, breadth and character

of earlier work. Some Italianisms are discernible in it, and on the whole it strongly indicates some of those peculiarities which accompanied the final corruption of the style.

The wooden doors of the entrance, which are thought by some to be the production of Primaticcio, are of singular beauty. Their style is undisguised Renaissance, abounding in that exquisite taste for detail, that minute and delicate chiselling of the fibre of animal forms, and, at the same time, that fulness and pulpiness of appearance which even to this day distinguish the French school of ornament.

The northern transept, from its greater sobriety, is a far more pleasing work; grand and simple in its general design, it has sufficient breadth of parts, and whilst it is but little affected by the Classic element, it possesses all the beauties of the style in which it is executed. The rose window of this transept is very fine, and the rich gable above it forms a fitting termination to this front of the building; but the most striking feature is the porch, with its magnificent gable decorated with three fringes of hanging trefoils, the open spaces and hanging points of which, relieved by the deep hollows and mouldings behind, and divided by very distant bands of foliage or other decoration, produce a combination of richness and lightness of which there is perhaps no finer example.

The tympanum is treated in the most fanciful and successful manner by the introduction of an ingenious connexion of regular Gothic panelling with the stem of an elegant but leafless tree, which twines into and combines perfectly with the severer forms of the panelling. The idea intended to be presented is that of a genealogical tree—perhaps the Radix Jesse—pushing its ramifications, charged with emblazoned coats of arms, amongst the upright lines of the Gothic tracery.

The wooden doors on this side rival, in grace, their sisters on the south, but their style is that of the later Gothic, very nearly pure, with only a slight *soupçon* of the Renaissance in the niches, and in the consoles which carry the figures. The doors taken together furnish a

perfect example of the transition from one style to another.

The figures represented are—on the right-hand side, the Four Evangelists, and on the left the Four Doctors of the Latin Church. The Sybils are likewise introduced. These doors are well preserved, and present a complicated arrangement of bases and details in the architecture, which is treated with the utmost taste and refinement, and, unlike the more corrupt, though perhaps the more fanciful, work of the south transept, gives no indication that this was a last and expiring effort of Gothic art.

This façade, which was commenced in 1530, and finished seven years later, under the special orders of Francis I., is abundantly decorated with all the emblems peculiar to that great patron of art.

The stained glass in the great transept windows is a remarkably fine example of the art in its latest phase of development. That in the row of lights under the great southern rose was executed by Nicolas Lepot in 1551. That in the opposite transept is attributed to Jean Lepot and Augrande le Prince. It contains in the vertical lights the ten Sybils, finely composed, and the magnificent rose, 36 feet in diameter, is decorated by the representation of a flaming sun in the midst of a starry heaven; but the effect of this is hardly satisfactory.

There is much stained glass of far greater age and excellence in other parts of the cathedral, foremost among which must be mentioned that in the clerestorey of the choir and apse, where we find that system which prevailed so extensively in the fourteenth century of arranging the subjects or figures with a band of rich colour about the middle of a long succession of windows, so as to produce a decided horizontal line of rich colour throughout the building, harmonising with, and assisting the lines of the architecture.

The greater part of this glass in the clerestorey of Beauvais belongs to the fourteenth century, but some of the figures were renewed in the sixteenth. In the central

window of the apse is the Crucifixion, and in the two on either side of it are the twelve Apostles.

The earliest glass in the cathedral completely fills the three central windows of the Lady Chapel. It comprises a multiplicity of small groups arranged within medallions, some of which are circular and others diamond-shaped, the preponderating colours being red and blue.

Of Late Gothic and Early Renaissance glass there are some good specimens in the western aisle of either transept.

The stalls in the choir came, in part, from the Abbey of Saint Paul, near Beauvais, dissolved at the Revolution. They were purchased in 1801. The woodwork of the bishop's throne, and the case of the organ used to accompany the choir offices, are in the Gothic style of 1845. The great organ occupies an elevated position in the eastern aisle of the south transept, and though a fine, powerful instrument, rebuilt in 1826 by Cosyn, and renovated in recent times by Barker, cannot compete with that of Amiens in combined strength and refinement of tone.

The sacristy contains among other items of interest the dalmatic of Thibaut de Nanteuil, Bishop of Beauvais from 1283 to 1300, and either here or in the contiguous Museum is preserved the mitre of the last bishop appointed under the *ancien régime*—F. de la Rochefoucauld, who, with his brother, the Bishop of Saintes, the aged Dulau, Archbishop of Arles, and a multitude of the non-juring clergy, was so cruelly put to death in the Prison des Carmes during the massacres of September, 1792.

CHÂLONS-SUR-MARNE*

As the cathedral of St Louis at Blois is eclipsed in architectural splendour and interest by the parish church of St Nicolas, so is the Cathedral of St Etienne at Châlons-sur-Marne by the church of Nôtre Dame. I do not mean to say that Châlons must be classed in the same category

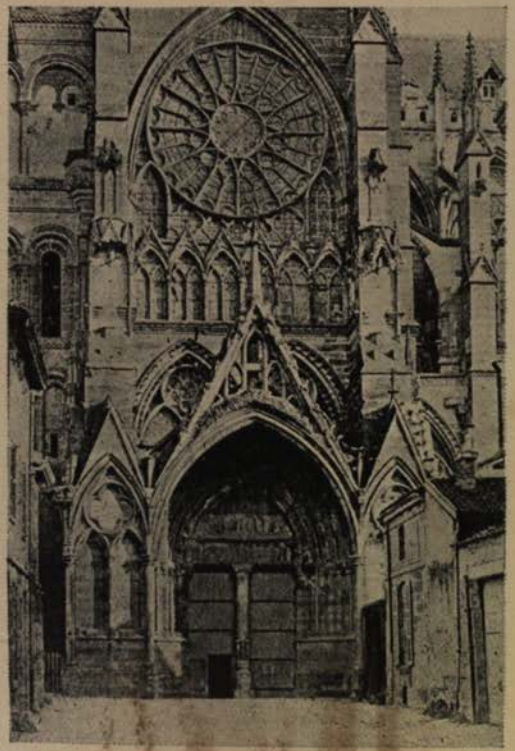
* See Appendix F.

with Blois—a mere transeptless church, never built for the purpose for which it was only chosen at the end of the seventeenth century—for it has all the attributes of a cathedral; but it can hardly claim a place in the first rank of French churches for magnitude of plan or refinement of detail.

Still Châlons Cathedral has some fine points, notably the façade of its northern transept, and the imposing series of tall cylindrical columns supporting the arches which divide its nave from its aisles, and carry a clerestorey of very grand dimensions. There is neither a central nor a western pair of towers, and since those on the eastern sides of the transepts have been bereft of their spires, something is required, even a light *flêche* at the intersection of the four arms, to relieve the sky line.

Of the cathedral consecrated with so much pomp by Pope Eugenius III. on SS Simon and Jude's Day, October 28, 1147, and dedicated to the Holy Trinity, the Blessed Virgin, St Stephen, St John the Baptist, and the martyred Saints, Vincent, Valère, Chrysanthe and Darie, the towers, following the German style in which the church was designed by their position behind the transepts, constitute the sole remains. This twelfth-century church was destroyed in a terrific storm eighty years after its dedication, and on its reconstruction assumed a new form, though still a Teutonic one, inasmuch as the choir and its apse were designed without aisles. These were not added until the fourteenth century, the walls below the clerestorey, which in some points resembles that of Rheims, being then pierced with arches, and three chapels thrown out from the procession path. The western parts of the church were proceeding throughout the thirteenth century, and had been terminated with a western façade in character with the rest of the work; but subsequently the nave was lengthened by two bays, and the façade never re-erected.

A new one, however, was added in the reign of Louis XIII., and, as might be expected, quite out of character with the rest of the nave.



CHALÔNS-SUR-MARNE CATHEDRAL :
THE NORTH TRANSEPT

A PROCESSION IN AMIENS CATHEDRAL
(From Chapuy's " Moyen Age Monumental ")

In 1668 a fire broke out in the sanctuary, necessitating the reconstruction of the columns of the apse, which, like the façade, were carried out in the neo-Classical style then in vogue. In 1821 the two spires, which until then had crowned the towers, were removed, as they threatened danger; they were, however, rebuilt, but were taken down again in 1859, and have not since been replaced.

The eastern limb of Châlons Cathedral is the shortest in France, comprising only one bay besides the apse. This forms the sanctuary, the *chorus cantorum* occupying the two easternmost bays of the nave, which are fitted up with feeble modern Gothic stallwork. The columns, tall stout cylinders, have two rows of leafage in their capitals, which are crowned with octagonal abaci.

The westernmost bay on either side is carried on a fine clustered column, and the responds at both ends of the nave are of the clustered type. Looking westward this isolated clustered pier makes an agreeable break in the long range of cylinders, which are very reminiscent of several of the large Belgian churches.

The windows in the aisles and clerestorey have good geometrical tracery, and in those of the former is some excellent Late Gothic stained glass. In the clerestorey of the apse the early thirteenth-century windows are of the same type as those at Rheïms, viz, of two unfoliated lights surmounted by a sexfoiled circle.

The Romanesque towers, placed not quite in the angles formed by the transepts with the choir—a narrow chapel intervening—present some fine arcading of that particular epoch, but the most engaging feature of the exterior of Châlons Cathedral is the rose window which surmounts the portal of the northern transept. The portal itself, which occupies the whole width of the façade, and has some mutilated sculpture in the tympanum above its double doorways is crowned with a crocketed gable terminating in a pinnacle, the space between its apex and that of the arch being filled with uncusped tracery. On either side the doorway, and placed against the flanking

buttresses of the façade, is a shallow gabled compartment relieved with arcading in the form of two trefoiled arches above which is a quatrefoiled circle. Behind the gable of the porch is seen the upper half of two windows of the same description with richly moulded containing arches, and above these is a carved stringcourse from which rise six small two-light windows, each under a gable. The rose filling the head of the great window does not touch this series of gabled windows, a row of five quatrefoiled circles intervening, those at the ends being larger than the rest. These circles correspond with the four central windows in the series of six below, the remaining space between the rim of the rose and the containing arch of the whole window being occupied by a simple uncusped lancet.

The tracery of the *rosace* itself is composed of twelve small two-light windows whose arch heads touch the rim of a multi-foiled circle from which—wider at the rim of the rose than at that of the central circle—they radiate.

Apart from the existence of tracery, in itself a sufficiently clear characteristic of Decorated and Flamboyant buildings, this combination of the circle with a row of lights below it at Châlons offers one of the surest and readiest means of distinguishing between the earlier and later styles. In the former it is invariably a detached, independent opening; in the latter the rose or circle constitutes but the upper portion of a large window, completed by the addition of a lower range of lights; and whether forming itself the real summit of the window, or enclosed in a pointed arch, or circumscribed by a square, all the angular portions between the circle and the boundary lines are pierced into other designs, so as to become accessories to a united traceried composition. As examples of the earlier practice, embracing both the Transitional and the Early Pointed epochs, may be adduced the following: The circles in the north and south transept ends of St Hilaire, Poitiers, where the original divisions no longer exist; the north transept front of St Serge, Angers, and

both transepts of the cathedral of the same city; the western façade of Nôtre Dame, Châlons-sur-Marne, the two circles in the south transept and the one in the north of the same building; the one in the west façade and in each of the transept ends at Chartres; the very remarkable one in the north transept of St Etienne, Beauvais; in the external wall of the triforium of the choir of St Etienne, Caen; in the west fronts of Rots and of Mondeville, both village churches near the same city; in both transepts of Nôtre Dame, Dijon; and in the western façades of Laon and Mantes.

As instances of the later method, comprehending both Geometrical and Flamboyant Decorated specimens, may be cited: The windows in the west front and transept ends of Amiens Cathedral; in the transept fronts of Beauvais; in the cathedral, St Ouen and St Maclou, Rouen; in St Jacques, Dieppe; in the cathedrals of Sens, Auxerre, Tours, and Troyes; in the western façades of Strasburg, Toul, Poitiers, and Rheims; in the north transept of Soissons and the southern one of Châlons-sur-Marne cathedrals; in both transepts of Nôtre Dame, Paris; and in the transept fronts of Evreux and Seez cathedrals.

CAMBRAI*

THE bishopric of Cambrai was founded in the second century, but its first authentic occupant, St Vaast, does not appear until the sixth. He had his seat at Arras. Prior to 1559, when that extension of the episcopate in the Netherlands, which was the primary cause of the religious troubles in the Low Countries, took place under the administration of Philip II. of Spain, Cambrai, which had hitherto been a see suffragan to Rheims, was made the seat of an archbishop, to whom were assigned as suffragans the bishops of Arras, St Omer, Tournai, and Namur.

* See Appendix G.

The diocese of Arras at the present day comprehends the principal part of the old sees of Boulogne and St Omer, from which the mitres were snatched at the end of the eighteenth century.

The see dates from the eleventh century, and until the end of the eleventh was dependent upon Cambrai; but in 1094 it entered upon a separate existence as suffragan to Rheims, remaining so until 1559, when it reverted to Cambrai, with which, on the redistribution of the French dioceses in 1801, it was included in the province of Paris. In 1841 Arras and Cambrai were severed from Paris, the latter being raised to the dignity of metropolitan with the former as its only suffragan see; and this arrangement has continued to the present day.

Of the mediæval cathedrals of Cambrai and Arras, which until the beginning of the last century were the pride and glory, not only of their respective cities, but of north-eastern France, not one stone is left upon another.

That brutal instinct revealed in the Revolution—the desire to repudiate all the past of France, which sought to tear out every page of history, and to date all from the Republic—was not alone confined to the capital.

The representatives of the Convention and the agents of the Commune traversed the whole surface of France. At Arras and Cambrai Joseph Lebon decimated the departments of Nord and the Pas de Calais. This man is an example of the frenzy which seizes some weak heads in the great oscillations of opinion.

Born at Arras, a compatriot of Robespierre, Lebon had entered into the order of Oratorians, the nursery for men who were destined for public tuition. Rejected from the rule of this order, Lebon became curé of Vernois near Beaune in Burgundy, at the commencement of the Revolution. His regular piety, his manners, and his feeling for human misery made him at this period the model of priests. The philanthropic doctrines of the Revolution mingled themselves in his mind with the spirit of liberty, of equality, and of the charity of Christianity. He believed he per-

ceived the torch of political truth to be lighted by the age at the torch of divine faith. Sent as a commissary into his department of Nord, he behaved with great moderation and sagacity, but his conduct having caused him to be accused of leniency, he promised to do better next time, and kept his word. He established a revolutionary tribunal at Arras, which surpassed in excesses that of Paris. He was present, from a raised balcony in the Grande Place at Arras, on a level with the instrument of death, at the execution of the condemned. The only crime in his eyes was pity for the contra-revolutionists, and for the clergy, the companions of his former faith. He condemned and sent to the guillotine whole families, and laid low a score of heads at once.

When on 9th of Thermidor of the Second Year of the Republic (July 27, 1794) the Convention deposed Robespierre and twenty-two of his partisans, among whom was Lebon, the latter declared in his defence he was only the agent of others, it availed him nothing: he was drawn to the scaffold amid the execrations of the populace, as one whose outrages had surpassed all belief.

Let us take a sorrowful glance at the old cathedral of Cambrai, so foolishy levelled with the dust rather more than a century ago.

From the plans and drawings extant it appears like several other great churches in this part of France—Noyon and Tournai may be adduced as instances—to have had apsidal transepts, with aisles and a chapel, also apsidal on the eastern side of each; a choir of five bays with double aisles, an ambulatory, and five chapels opening out of it; and a ten-bayed nave, of which the two western ones were included in the steeple.

The plan of the choir and its chapels was the work of Villard de Honnecourt, who about 1230 had taken his model for this part of the church from the choir and apse of Rheims. We know also that the vaulting at the junction of the four arms had been built about 1340 by Gérard, master mason of the abbey at Vaucelles, and that a few

years after works were going on at the *flêche* under Huward (1383) and Robert le Maçon (1389).

At the end of the fourteenth century Martin de Louvain was consulted as to the renovation of the *flêche*, and Gilles Largent, whose presence at Arras and St Quentin has been proved. The state of the great western tower in 1440 necessitated a fresh examination in which several names figure. In 1448 Mathieu de Corbie and Jean du Croquet presented plans for the construction of new flying buttresses to the clerestorey of the nave. From all this we are led to infer that the mediæval cathedral of Cambrai was second to none of the great churches in French Flanders in point of completeness and structural splendour.

Closed for religious worship at the Terror, it was sold as national property on the 6th of June, 1796, and shortly afterwards demolished with the exception of the tower, which, deprived of its points of support, succumbed to a violent gale on 8th of January, 1809. To-day we search in vain for any vestiges of this remarkable edifice.

The present cathedral of Cambrai—dedicated to Our Lady—was formerly the church of the Abbey of St Sepulchre. Built on the site of an earlier edifice between 1703 and 1729 under the auspices of the forty-second abbot, Louis de Marbay, and his successor, Joseph d'Ambrine, it is a transverse-triapsidal structure in the style of the Renaissance as practised in France during the latter part of the reign of Louis XIV., and though not so grandly dimensioned as the cathedral of St Vaast at Arras, is lighter and more ornate.

On the night of September 9–10, 1859, a fire did much damage ; however, the valuable series of windows *en grisaille* by the celebrated Géracet of Antwerp, assisted by one of his most distinguished pupils, Sauvage of Tournai, were saved.

The nave has five bays, and the choir four. The latter is finished with a semicircular apse, as are the transepts. It is to be presumed that the predecessor of the present structure partook of this *plan tréflé*, like several other churches in this part of France.

The arches separating the nave and choir from their aisles have no mouldings to their soffits, and rise from Roman Doric pilasters. Between each bay a fluted Corinthian pilaster supports a richly moulded entablature. The transverse arches of the vaulting are carried upon pilasters, and the clerestorey and aisle windows have depressed, not flat, heads. During the repairs of 1865–76 the windows in the upper part of the western façade, the chapel behind the high altar, and in a building adjacent to the south side of the choir were filled with a kind of Lombardic Gothic tracery not harmonizing well with the Renaissance of the period that witnessed the erection of this church. On the north side of the nave is a campanile with belfry windows of the same description. It is surmounted by a truncated octagonal spire crowned with a balustrade and a gilt image of the Virgin Mary, certainly one of the ugliest things I ever saw.

In the chapel opening out of the aisle behind the apse is the monument of one of the most distinguished, and to English people, most interesting, of the archbishops who have occupied the throne of Cambrai—Francis de Salignac de la Motte Fénelon. It is a fine piece of work from the chisel of David d'Angers (1825) and represents the prelate vested in his ordinary episcopal robes, reposing in a semi-recumbent attitude upon the tomb, the front of which is adorned with three bas-reliefs of the following incidents in the life of the archbishop: The education of the Duke of Burgundy; dressing the wounds of the injured after the battle of Malplaquet; and his restoration of the cow to the poor peasant.

Fénelon, who ruled the diocese of Cambrai—to which a dukedom was attached—from 1695 to 1715, is perhaps most widely known by his *Télémaque* and *Les Maximes des Saints sur la Vie intérieure*. On the publication of the latter, which was said to contain principles similar to those of Mdme Guyon, Fénelon was attacked with great bitterness by the inflexible Bossuet—the "Eagle of Meaux"—and notwithstanding his vigorous defence, the result was an order of banishment from his diocese.

ARRAS*

BEFORE entering upon a description of the present cathedral of Arras, a few words concerning the mediæval one, so wantonly demolished at the beginning of the last century, may not be out of place.

About the year 390 a large portion of Gaul was still plunged in the darkness of idolatry; then St Diogène, a Greek, despatched by the Pope, Siricus, came to Rheims. Having received episcopal unction from St Nicaise, at that time Bishop of Rheims, he was permitted to share with him the evangelization of the people of Artois, to whom, there is every probability, the light of the Gospel had not yet appeared. The holy bishop, by his courage and perseverance, surmounted every obstacle and in a short time succeeded in converting a large proportion of the inhabitants of Arras and its surrounding district. It was there that St Diogène planted the first church, which he dedicated to the Virgin Mary.

The greatest disasters overtook this church. The Goths, and that horde of barbarians let loose from the north of Germany, carried devastation and death into Artois. With the utmost fury they attacked the priests and their churches. St Diogène was martyred in the church which he had built and was buried in the ruins. Nearly two centuries, during which this region relapsed into paganism, passed away, ere any idea was entertained of rebuilding the cathedral at Arras.

Then, early in the sixth century, St Vaast—known in England as St Vedast—who had prepared King Clovis for baptism, came to Arras.

It was, however, with the greatest difficulty that the saint overcame the people's unbelief, but at length he succeeded in establishing the Cross of Christ where naught but superstition and ignorance had prevailed, his first

* See Appendix H.

ARRAS CATHEDRAL : THE NAVE, LOOKING EAST

CAMBRAI CATHEDRAL : FÉNÈLON'S MONUMENT

care being to recover the site of the old cathedral of Nôtre Dame. This done, he built his church on the same spot, and consecrated it under the same title. St Vaast had been appointed Bishop of Arras, but in 510 the diocese of Cambrai was added to his own, and the two sees for a long time remained united. St Vaast, who was celebrated for his meekness, patience, and charity, worked thus for forty years, and died in the odour of sanctity February 6, 539.

Many churches in the French dioceses of Arras, Cambrai, Tournai, Amiens, Rheims, and Beauvais have St Vaast for their patron; and his Festival (Feb. 6th) is observed in the greater number of the French and Belgian dioceses.

Fresh catastrophes assailed the cathedral built by St Vedast at Arras. The Normans destroyed the city and its cathedral, but the faithful were not slow in repairing this disaster, and many others which succeeded with fearful persistency. In 1020, during the episcopate of Gérard le Premier, after a fire occasioned by lightning, the church rose from its débris more beautiful than before, through the exertions of its treasurer, Raoul. The crypt, which still exists, is attributed to this period.

Years rolled on, and the Romanesque cathedral was gradually supplanted by what, from existing records, may be judged to have been one of the most imposing in the north of France. It was cruciform, and orientated to the south-east. The choir had five bays and an apse forming half a decagon in plan. The nave comprised eleven bays, and the western façade was flanked by towers of unequal height, the taller one being considered an architectural *chef d'œuvre*.

Part of the ground covered by this great cathedral at Arras, of which a few remains are preserved in the Museum of that city, is now occupied by the church of St Eloi, a deplorable pseudo-Classical edifice dating from 1840.

The present cathedral, as already stated in the chapter on Cambrai, was, until the Revolution, the church of the abbey of St Vaast. The rich and powerful brethren who occupied the extensive conventual buildings wished, about

the middle of the eighteenth century, to rebuild their church, which at that time was in a ruinous condition. The works were begun in 1755, and although pursued with much ardour, were in an unfinished state when 1789 came and put a stop to them. The house was dissolved and its inmates were obliged to seek elsewhere an asylum which nobody at that troublous time would take upon themselves to provide.

The present cathedral, consecrated June 6, 1833, by Bishop de la Tour d'Auvergne, is, as might be expected from the epoch of its construction, in the Classical style, of which it is a fine, if, externally at least, somewhat ponderous example. It is built in the form of a Latin cross with a nave of six bays, transepts of three, and a choir of three, the last terminating in a semicircular apse. There are aisles throughout, continued round the apse, and seven chapels open out of the circumambient aisle. Externally the finest features are the huge semicircular buttresses to the clerestorey, which is lighted by round-headed windows. The lower stage of the west front has coupled columns of the Composite order, attached on either side the main entrance, above which, in the storey corresponding to the clerestorey, is the same arrangement of detached but less lofty columns supporting a pediment. The ends of the aisles are relieved by coupled pilasters of the same order.

The interior is imposing from its grand dimensions and the excellence of its proportions. The nave, choir, and transepts are separated from their aisles by colonnades of tall Corinthian columns, which at the junction of the four arms and in the apse are coupled, thus producing a remarkably fine effect. At the west end a gallery supported on columns ranging in height with those in the nave contains the organ, which in its well-designed, purely Classical case extends the whole width of the church. Between each window of the clerestorey a Composite pilaster carries the round transverse arches of the roof, which has a barrel-shaped vault. There is no stained

glass in the tall round-headed windows of the aisles, which have flat roofs crossed at the interval of each bay by a beam which is carried from the abacus of the nave column to a corresponding pilaster in the aisle wall.

The plinths of the nave columns are faced with marble, and are 26 feet square, and the width of each bay is 18 feet, thus giving a length of about 150 feet to the nave alone.

An extremely beautiful baptistry, enclosed by balustrades of white marble, is formed in the western aisle of the north transept. The pavement is composed of alternate layers of white, red, and yellow marble. The font is a graceful vase of the colour of alabaster, with two handles, and at each angle of the floor stands a black or grey marble pedestal supporting an equally graceful vase of the same material in pale grey. The subdued colours of the materials used in this baptistery at Arras cause it to linger in the memory as one of the most beautiful things of the kind which Revived Classical architecture has produced in modern times.

PARIS

THERE are absolutely only two churches left standing in the "Ile de la Cité" of Paris—the cathedral of Nôtre Dame, and the Sainte Chapelle—and there is nothing left in the history of Lutetia which more clearly exhibits the modern disposition to make a *tabula rasa* of the past. The wonder is that these two churches should have been preserved down to our own time. There they stand, however, somewhat injured by restoration. Yet happily not so much so as they might have been, and likely to last for centuries still to come, considering their present excellent condition of material repair.

With the establishment of Christianity in Paris, probably about A.D. 365, under Valentinian I., a church was founded at the eastern extremity of the city in honour of St Stephen, and a bishop's stool deposited therein.

This earliest church was situated to the south of the site occupied by the present building. Placed in a city ever rich, populous, and greedy of novelty, this basilica —for such one would imagine it to have been—was deemed inadequate when Clovis raised Paris to the dignity of a capital of a Christian kingdom.

In the middle of the sixth century, Clovis's successor, yielding to the entreaties of St Germain, caused a second cathedral to be constructed, a little to the north of St Stephen's. This he dedicated to the Blessed Virgin. Venantius Fortunatus, the courtly poet-bishop of Poitiers, has left a pompous, but it is to be feared somewhat apocryphal, account of this structure, which, in his religious enthusiasm, he compares with Solomon's Temple in point of splendour. For a long time Childebert's Nôtre Dame shared cathedral dignity with that of St Etienne. It was at the altar of the former that Frédégonde took refuge, and found an inviolable place of shelter after the assassination of Chilperic in 584. Gregory of Tours (544–595) speaks of these two churches in his " History of the Franks " very distinctly.

In 829 the Council of Paris assembled in the nave of that of St Stephen, which was the larger and more sumptuous of the two. In the twelfth century Etienne de Garlande, who died in 1142, made considerable alterations and additions to the Church of the Blessed Virgin, and Suger, the famous abbot of St Denis, adorned it with some magnificent stained glass, and it gradually eclipsed in splendour its more ancient neighbour, St Stephen.

Maurice de Sully had hardly attained to the episcopal dignity when he determined to unite these two cathedrals into one, and laid the foundations of the existing church from the designs of Eudes de Montreuil in 1163, Pope Alexander III. himself assisting ; in 1182 it was sufficiently advanced that the high altar was consecrated by Henry, the Papal legate ; and Heraclius, patriarch of Jerusalem, the same who dedicated our Temple Church in London four years later, and had visited Europe for the purpose

NÔTRE DAME, PARIS: THE WEST FRONT

NÔTRE DAME, PARIS: THE CHOIR, LOOKING WEST

of preaching a crusade, officiated in the new choir; but at the death of Maurice in 1196 the choir was not completed, as in his will he directs 5,000 livres to be paid towards the lead roof.

The works actively progressed under his successor, Eudes de Sully, 1197 to 1208, and in the latter year the great west front was commenced under Pierre de Nemours. The last remains of the old basilica of St Etienne were removed to make way for the south transept. Under Philippe Auguste the west end was completed as far as the base of the gallery connecting the two towers, and the magnificent appearance of this front influenced the rebuilding (at a period which our history has not yet reached), of the two transept fronts, which before were of a sterner and less elaborate description.

Nôtre Dame at Paris taken in the nucleus is like its namesake at Laon, the grandest and most complete exposition of that period of architecture known as the "Transitional."

All architecture, so long as it was a living art, was, in reality, "Transitional"; it only ceased to be such when its vitality vanished, as it did at the close of the period to which this Transitional was the introduction. Still, from our standpoint, as heirs of all the centuries, we can note certain links in the chain of its progress as having been exceptionally "Transitional"—more from their relation to the preceding and succeeding links than from any intrinsic peculiarity of their own.

It is in this sense that the period to which a very large portion of the cathedral forming the subject of this chapter belongs, and which has specially obtained the above name, and that its applicability to it has become recognized, and the term consequently familiar.

Breadth, horizontality and repose had been the essential characteristics of Classic architecture, and remained so, to a great extent, until this period of the "Transitional." The characteristics of the Gothic architecture, to which that style was the portal, and which was the logical result

of the common-sense principles followed by the Christian architects, were, on the contrary, subdivision, verticality, and aspiring energy. The period of the Transition was that of the struggle between these opposite tendencies.

It will be remembered that Maurice de Sully, who had laid the foundations of the existing choir, in the latter half of the twelfth century, was completing it at the moment death snatched him from the cares of his diocese, in 1196. But it must not be supposed that the apse of Nôtre Dame, as it then was, resembled it in its present condition; and although the work of de Sully still exists, it is so buried beneath more recent additions, and it has been so completely altered, that it requires a long study and a minute investigation to unravel the original construction from amidst the successive additions and modifications of the thirteenth and fourteenth centuries. In the interior the choir has preserved nearly its primitive aspect. It was composed of a great body pierced in its upper part with large pointed windows without tracery, windows of which one can still see perfectly the archivolts and almost Romanesque nook-shafts. The great upper cornice which still remains was composed of a triple row of billets, surmounted by a projection forming the water channel, which no longer exists. At that period the great roof must have been lower and more obtuse than at present, and destitute at its base of battlements and balustrades. The triforium, of which the interior is untouched, must probably, if we may judge from various fragments found on the vaulting, have been lighted by lunettes, or circular windows similar to those which are still to be seen in Nôtre Dame at Mantes. This triforium was covered by a simple sloping or lean-to roof, which just touched the bases of the clerestorey windows of the choir.

The plan, conceived on a scale of imposing and unusual grandeur, comprises five aisles, of which the centre one, expanding at the eastern extremity into a semicircle, is accompanied by a double apsidal aisle, resulting from the

prolongation on concentric curves of the lateral divisions of the western area.

In the choir and its aisles the Pointed pier arches of two orders of edge rolls are sustained upon somewhat massive mono-cylindrical pillars with boldly-sculptured capitals, but in the aisles on either side of the nave a complex type of pillar is used as well as the simple cylinder. This is composed of a round nucleus encircled by twelve disunited shafts: two of these shafts at each of the four corresponding points of the circumference (with a general square abacus) are given to the vaulting ribs in the transverse and longitudinal direction; and the remaining four, each with its independent abacus, are assigned to the diagonal ribs of two contiguous compartments of the quadripartite roof of the aisle. This variation in the form of pillar is extremely pleasing, and relieves from monotony this noble array of aisles, than which there is hardly anything so grand in the domain of Early Pointed architecture.

The vaulting of the nave and choir being of the description known as *sexpartite*, and so including two clerestorey windows in each transverse compartment of the vault, gives rise to an alternate arrangement of the vaulting shafts. But, contrary to the general practice where this disposition obtains, the groups are of uniform character, and differ only in the office they perform. Of three shafts of equal diameter and height, quite detached from the wall in front of which they rise, and so well defined by deep lines of shadow, the centre one is assigned alternately to the main transverse rib of the vault and to the central transverse rib between the two diagonals; and the flanking shafts appropriated alternately to the diagonal rib, *together with* the wall-rib *shaft*, and to the wall-rib shaft *alone*. All the ribs are Pointed, except the central transverse one, which is circular and very much stilted. The bases of these tripled vaulting shafts rest upon the abaci of the pier capitals.

The flying buttresses (all rebuilt in the thirteenth or

even in the fourteenth centuries), could not, like those which we see at present, have been constructed of a single arc. It is probable they were composed of two arcs, the upper one resting on the exterior pillars of the triforium, the lower springing from the great exterior buttresses, so as to rest on those same piers of the triforium. This construction was certainly much more reasonable than that which now exists; nevertheless it is easy to understand why it was modified; I shall return to this point.

To resume our history. There is reason to suppose, from tolerably certain indications, that at the death of Maurice de Sully, not only the choir of Nôtre Dame was finished, but that the transepts also, and the nave were raised to the same height. In the first place, because the great cylindrical piers of the nave have capitals of a style analogous to those of the choir. In the second, because in the great western façade there can be seen, on the dexter portal, called the portal of St Anne, a tympanum, a lintel, some voussoirs, and two corbels, in the style of the sculpture of the twelfth century, which, transferred as they must be to the present façade, come very probably from the portals of the façade of Maurice de Sully. Lastly, because the wrought-iron work which decorates the two doors to the right and left of the grand façade have much more the appearance of belonging to the epoch of Maurice de Sully than that of the present façade, and it certainly was not made for the doors which they now cover. Indeed, those of the door of St Anne are too short, while those of the door of the Virgin are too long, and are in part concealed by the lintels; the nails, too, are placed without order. Entering into the field of conjecture, we may suppose, not without grounds, that this ironwork and the panels which fill the surface of these two present doors, come from the three doors of the first façade; and that they were, together with the sculptures alluded to above, preserved in the thirteenth century by the architects of the present façade as precious remains and objects of such a value that they thought they could not do better

than replace them in the actual façade. The Cathedral of Paris is not the only church which thus contains fragments coming from anterior edifices employed by the artists of the thirteenth century. In the cathedral of Bourges, for example, it is easy to perceive that the portal on either side of the nave is composed in great part of figures and bas-reliefs of the twelfth century, placed or replaced by the architects of the thirteenth. The statues on the south door of this great transeptless cathedral belong certainly to the former and are placed on pedestals of the latter.

From the commencement of the thirteenth century the work of completion of the Cathedral of Paris was continued with great activity, and it was then that the whole nave was built, and that the façade was raised as far as the base of the great open gallery.

But the exterior of this nave had a very different character from that which lapse of time had given it. The transepts, shorter by a bay than they now are, stopped at the great buttresses which still exist behind the gables of the arms of the cross, *i.e.*, in a line with the walls of the outer aisles. Like the choir, the clerestorey of the nave was lighted by simple pointed windows without tracery, two of which still exist in the first bay of the nave concealed by the projections of the great buttresses of the towers at the north and south. The single lancet windows which we see in the clerestorey at the end of each of the four arms immediately adjoining the crossing are restorations of M. Viollet-le-Duc, who has likewise brought back the circular window between them and the triforium.

This last-named feature presents an arrangement which appears to belong almost exclusively to the Ile de France. It was principally destined to give light to the nave, for, on the one hand, the clerestorey windows were too high to light the ground storey of the nave, especially if we suppose, as is probable, that these windows were filled with stained glass; and on the other the nave being flanked by a double aisle, the external openings of the secondary

aisle were too far removed from the centre of the church to be of use in lighting it. At that time, the exterior wall of the triforium had been raised considerably above its present cornice, and it was pierced by broad long windows, the light of which passing through the interior arcade of the triforium fell just in the middle of the pavement of the nave. Lastly, the double aisle, destitute of chapels, was lighted by simple lancet windows without tracery. One of these windows may be discerned under that buttress of the southern tower which is imbedded in the wall of the aisle; this window must have been stopped up when that tower was built. This tends to prove another fact, that the nave aisles had risen to a certain height when the façade was built. I say the aisles only, for the upper part of the nave, perfectly agreeing as it does in construction with the two towers, must have been built at the same time with them.

In the nave, as in the choir, the older flying buttresses must have been constructed in two stages and have rested on the external pilasters of the triforium, as the present ones do not agree with the great buttresses belonging to the first building; the materials of which they are constructed not being of the same nature as those of the buttresses in question, and the masonry being much finer; in a word these flying buttresses are pierced into the upright ones like mortised woodwork into grooves which show themselves to be afterthoughts.

Recurring to the west front, some differences of style in the details and construction lead us to assume that there was an interval of cessation between its lower part and its summit: from the great open gallery upwards as far as the top of the tower, the profiles and the ornamentation are free from all Romanesque tradition. The building is made with broader courses of stone, and the cuttings are less finely executed; nevertheless, comparing this façade with all the monuments of the Ile de France of which the date has been ascertained, we must admit that it was entirely finished before the first decade of the thirteenth century.

It is hardly possible to conceive a design more imposing as a whole, more sound in construction, or more skilfully executed in its details than this western façade of Nôtre Dame. Everyone knows it, but few perhaps realise the amount of knowledge, care, resolution, and experience implied by the erection of that colossal pile, within the space of, at most, ten or twelve years. Still, it is, as we see it in Paris, an unfinished work; the two towers were to have been terminated by spires in stone, which would have completed and rendered intelligible the admirably designed tower masses. Here indeed we have art, and of the noblest kind.

Let me invite the reader's attention to its principal features and excellencies.

The division of the front by horizontal lines form resting places for the eye. Each division has its purpose: that in the massive basement provides for the three wide and rich portals, connected by the four canopies and colossal statues, which relieve what would be the hardness in the lines of the buttresses. The gravity and strength of this basement, emphasised by the continuous belt of ornament formed by the splendid gallery of kings which surmounts it; and the parapet above it, adapted to the scale of the human figure, marks the colossal size of these statues.

The great rose window in the centre, and the couplets of the towers on either side repeat and continue the character of the basement storey, and the loftier traceried gallery above them forms, as it were, an echo to that with the range of royal statues below; its comparative lightness seems to be the preparation for the aspiring part of the composition which commences therefrom. Up to this point the façade has a stern and massive character, which would harmonise perfectly with the horizontality of the buildings which form its foreground. Now the towers disengage themselves, and spring upwards with their lofty belfry openings and the shafted buttresses, but so vigorously, that they exclaim for something adequate to support, otherwise it must be owned that they would

seem superfluously strong. Every part of the composition appears designed to support and lead up gradually to spires which should then soar heavenwards unrestrainedly.

One other part is noticeable in this western façade at Paris; this is "variety in unity" as Viollet-le-Duc has so well said. Though at first sight the portals appear symmetrical, the left doorway differs from the right. The left tower is larger than the other, and the arcading of its grand gallery is the more severe and solemn of the two. The eminent authority above referred to concludes that the spires would have been varied, and in his restoration he has accordingly made them different in many parts. This diversity is still more observable in the details when examined, and certainly gives an extraordinary feeling of life to the composition.

The portion immediately above the completed one would be octagonal with an open arcaded turret surmounted by a pinnacle, profusely crocketed against each of the oblique sides; thence would spring the spire, also crocketed. The left-hand or narrower spire would have a gabled squinch on each of its sides at the base, the right-hand one a squinch against each cardinal side only.

Immediately over the "Galerie des Rois" is another, the "Galerie de la Vierge," so called from the statue of the Blessed Virgin which, accompanied by two angels holding torches, stands upon the parapet in front of the great rose window.

Who has not heard of the *Chimères* or Devils of Nôtre Dame, that collection of specimens of fantastic sculptured zoology, unparalleled in Europe?

They stand on the west side of the parapet that marks the springing of the towers. The first two creatures are monstrous birds, half shrouded with drapery; the third figure, of Satanic aspect that glares so viciously over Paris, is the famous Stryge of Meryon's etching. Nothing could surpass the execution of these grotesques in fearless freedom and unerring certainty of execution. There is no shilly-shallying with the chisel, but the ideas of the master

mind have been wrought with unhesitating strokes that admitted no doubt, and tolerated no delay.

The cathedral was hardly finished, about 1230, when the work was recommenced in order to make most important modifications in its principal arrangements. Even at this epoch broad and high windows with very simple tracery were used to light the naves. The clergy sought to apply to all ecclesiastical edifices that splendid decoration, painted glass. The size of the plain surfaces of the walls was more and more diminshed, and the light of day was admitted to all the spaces comprised between the vaulting shafts. The single lancet windows of Nôtre Dame placed under the ribs of the great vaults above the nave and the choir —small as they were compared with the size of the body of the church—could hardly have been to the taste of the clergy, or of the architects of the middle of the thirteenth century. Accordingly, whether a fire which destroyed the ancient roofs, as there is good reason to believe after the examination of the walls above the existing great vaults, obliged the bishops of Paris to undertake new works in their cathedral, or whether the interior aspect of the edifice appeared too sombre, they enlarged the clerestorey windows of the nave and choir, cutting down the buttresses as far as the arches of the triforium; they then filled these immense openings with tracery of great simplicity, viz., two unfoliated lights surmounted by a circle without cuspings; they lowered the exterior walls, and in consequence, the windows of the triforium of the nave, covering them with roofs with a double slope, in order to admit as much light as possible; and they reconstructed the vaults of this triforium, or at least that portion which was above the windows. The exterior walls of the triforium being thus lowered, the great double-arched flying buttresses could hardly remain, for the intermediate piers became too much raised above the level of these walls thus cut, and could no longer remain without peril. The double-arched flying buttresses were then removed, to be replaced by buttresses of a single arch. From that time the original

windows of the triforium remained, but at two-thirds of their height topped at haphazard with portions of arches, and crowned by a cornice and a balustrade of the thirteenth century.

In order to provide for the new tie-beam roof passing above the vaulting without obstacles, the upper wall of the choir and that of the nave were raised by means of a great cornice. This cornice contained a pipe defended by a balustrade, and finally the west gable was raised and the roof restored.

It is to the middle of the thirteenth century also, that we must refer the wooden *flêche* covered with lead which surmounted the crossing. Although this spirelet was destroyed during the excesses of 1793, its base existed, and before the restoration of this feature in 1863 under M. Viollet-le-Duc, there could be seen in the centre an enormous *scoinson*, ornamented by a capital, of which the sculpture and the mouldings belong certainly to the end of the first half of the thirteenth century.

The want or the desire of change at Nôtre Dame did not stop here, and although the cathedral was then completely finished, from 1240 to 1290, they built between the enormous projections of the nave buttresses, two rows of chapels, decorated on the exterior with gables and geometrically traceried windows. These chapels were made to communicate with the aisles by opening the walls and supporting the ancient cornices and channels of these aisles by means of inverts constructed under ground.

These channels and cornices still exist in a great part above the vaults of these chapels and behind their outgabling roofs. This important addition, and the enlargement of the clerestorey windows, caused the interior of the cathedral to lose much of its first great character of simplicity, giving immoderate width to its ground plan, and at the same time robbing it of that harmony and unity which formerly reigned between all its parts.

The nave, thus flanked by its new chapels, projected beyond the transepts, of which the external gable walls

dated probably from the end of the twelfth century or the beginning of the thirteenth. These were then demolished, and lengthened by one bay in 1257, as is recorded in the following inscription cut on the base of the southern portal:

"ANNO . DOMINI . MDCCLVII . MENSE . FEBRUARIO . IDUS . SECONDO . HOC FUIT . INCEPTUM . CHRISTI . GENETRICIS . HONORE . KALLENSI . LATHOMO . VIVENTE . JOHANNE . MAGISTRO."

Although this inscription only exists on the south door, there is an identity of style between this one and that of the northern transept: from this we may conclude that during the reign of St Louis, Regnault de Corbeil, Bishop of Paris, caused these doors to be reconstructed by Jean de Chelles, master of the works.

Until the middle of the thirteenth century the choir was destitute of chapels, its double aisles surrounding the apse deriving their light from without by openings of which no traces now remain, but which must have resembled those of the clerestorey of Maurice de Sully's choir, of which the pilasters and the archivolts still exist.

Regnault de Corbeil must have also built, and at the same time as the gables of the transepts, the three chapels on either side of the choir, besides the little portal (called the *Porte Rouge*) which have hitched themselves in between the ancient buttresses of the choir; thus, contrary to the usual course, the additions of the chapels to the Cathedral of Paris began by the nave and finished by the choir.

The buttresses of the nave projected so far beyond the walls of the aisles that the chapels built between 1240 and 1250, between them, were in reality constructed by simply filling them with walls, containing wide openings so as still to leave the heads of the buttresses appearing between them, forming a projection of 2 feet 8 inches. But in the choir, the twelfth-century buttresses did not project enough from the walls of the aisles to give Regnault de Corbeil's chapels sufficient depth. This is why we see

that the walls of these chapels, instead of being, like those in the nave, contained between the ancient buttresses, extend beyond them and form a continuous decoration without projections or returns.

The *Porte Rouge* referred to just now was long regarded as a work of the fourteenth century, the contention being that it was built by Jean Sans Peur, between 1304 and 1309. This is not now admissible, for the work presents all the characteristics of thirteenth-century architecture. The bas-relief of the Coronation of the Virgin is impressed with all the severe grace of the sculpture of the epoch of St Louis. The abaci of the capitals are square; the capitals themselves are *à crochets*, the bases have well-defined scotiæ, and lastly, the diamond-headed pinnacles and the basements decorated with pearled compartments, show a style which fixes this little gem of architecture, as well of the chapels built between it and the north transept, at the period of the construction of the portal of Jean de Chelles.

The fact of the construction of chapels being commenced at the western portion of the choir, necessarily called for others at the apse, thus, from the beginning of the fourteenth century that cincture of chapels was reared which enclose the apse. The deeds of foundation of some of these chapels date from 1324, several having been built by the then Bishop of Paris, Matiffas de Bucy.

The manner in which these chapels were constructed is so interesting as to demand a few words of explanation.

In the aisle round an apse, the first solution was a continuous barrel vault. This was very easy but hardly beautiful; nor was it improved when cross-vaulting was introduced corresponding to the openings to chapels or arcades on either side. But when it was attempted to divide this aisle for vaulting bays the problem was found to be very difficult. Treated like the square bays, with vaulting ribs going straight from angle to angle, the effect is obviously unpleasing, so the diagonal ribs were usually planned in such a manner that they might meet in the

real centre of the compartment, though this involved a disagreeable broken line in the perspective, and was not so popular as to be accepted without protest. It was probably after seeing such vaults constructed that the chevet of Nôtre Dame was planned. Here, certainly, great ingenuity is shown. The apse is divided from its aisle by five arches, and this again from the outer aisle by ten, and the vaulting compartments are all as nearly as possible equal triangles on plan. Those conversant with the architecture of the Round Church of the Temple in London will have observed that this form of vault is used alternately with square compartments in the circumambient aisle. Here the same problem is solved with even greater skill. In these triangular compartments at Paris there is a continuous ridge of level triangular spaces, and though a single such compartment is deficient in the light and shade of ordinary vaulting, approaching, really, too nearly in principle to a cradle or waggon vault, of which half of each compartment is a portion, yet in so intricate a plan as Nôtre Dame no such fault can be found, for the whole plan is full of variety of light and shade.

The addition of the chapels at the beginning of the fourteenth century greatly modified the whole exterior of the chevet of this cathedral.

There is a perfect identity of style between these chapels; and if they were not all raised through means of resources derived from the same origin, or by a single founder, it is certain they were built at one cast by the same architect. It is to this period that we must refer the construction of the great pinnacles placed at the base of the flying buttresses of the whole circuit of the choir, and of the five windows which open into the apse in the triforium, as well as the construction of the little flying buttresses, which, placed between the great buttresses, serve to prop the circular portion of the triforium.

Lastly, in the interior, that wonderful series of screens, composed of trefoiled arcades surmounted by sculptured groups from the Life of Our Lord—commencing with the

Visitation of the Blessed Virgin, and ending with scenes from the several appearances of Christ after His Resurrection—was erected within the arcades of the choir and apse. Contemporary with these was a *jubé* decorated with bas-reliefs; this, however, was destroyed early in the eighteenth century.

It is needless to say that all the windows were filled with stained glass, which Père Dubreul, in his "Théâtre des Antiquités de Paris," speaks of as wonderful. That which we still see remaining in the three rose windows is of the finest character, and of a perfect execution, though, in consequence of mutilation, considerably supplemented by modern work.

The windows in the clerestorey of the choir were entirely of coloured glass, admitting a radiant glow of light. Here were formerly figures, about eighteen feet high, executed in a very bold style representing bishops of Paris in full vestments, holding pastoral staves, not croziers, in their hands. White, relieved by ornaments of gold colour, was the dominant feature of these windows. The large circles were diversely diapered with black and white, stained with gold, their circumferences having a border of different tinctures, while variegated borders were also carried round the two great lancet lights of the windows. In the nave, the windows were of white glass bordered with foliaged ornaments in the style of the fourteenth century.

About the middle, therefore, of the fourteenth century Nôtre Dame had become (with the exception of the spires) a complete edifice, to which it was no longer possible to add anything, so much had it been charged with all the adjuncts of which it could admit. Thus, which is rather a rare thing in the Ile de France, we find no trace at Nôtre Dame of the work of subsequent epochs. One can obtain an idea, by visiting this colossal structure, of the aspect which it must have presented at the end of the fourteenth century, for, save mutilations of detail and the decay caused by the weather, the edifice has come down to us without having been subjected to any notable changes.

Although the modifications introduced into the cathedral of Paris by the architects of the latter half of the thirteenth and the fourteenth centuries may have been the means of introducing some beautiful pieces of architecture, it cannot be denied that these successive changes have materially altered the majestic and simple character of the primitive building.

Starting from the eighteenth century begins an era of vandalism for the cathedral. In 1699, under the pretext of accomplishing the vow of Louis XIII., the rood-screen, the stalls, the altars, the tombs of the bishops which covered the pavement of the sanctuary disappeared, and the columns and arches of the apse were travestied into Italian Renaissance of the most offensive type. We are, however, indebted to this epoch for the magnificent array of stalls, designed by Du Goulon which M. Viollet-le-Duc had the good sense to retain when restoring the choir between 1860 and 1863. The backs are adorned with bas-reliefs, representing the life of the Blessed Virgin and other subjects, and the stalls are divided by elbows with arabesques, enriched with emblems of the Passion.

Between 1741 and the Revolution of 1789 the old stained glass was removed from the nave and choir; and the central pier of the great western portal and a portion of the fine sculpture in its tympanum were demolished under the direction of the architect, Soufflot, to facilitate the entry of processions.

This man had, a few years previously, destroyed a portion of the ancient archiepiscopal palace, of which the principal buildings dated from the twelfth century, and stuck on to the south aisle of the choir a heavy sacristy, which absolutely forced itself into the western chapels of that part of the edifice. Later on all the bases of the pillars in the interior of the cathedral were rechiselled to case them with Languedoc marbles; all the decorations and the projections of the buttresses of the southern chapels of the nave were entirely cut away, and replaced with a smooth wall covered with squared freestone; the interior

was whitewashed; and the western façade was abandoned to a Sieur Parvy, a builder, who suppressed all the gargoyles and the projections of the buttresses and filled up all the ancient mouldings and copings by means of thin slabs fastened with iron nails—a barbarous piece of work which destroyed the aspect of this fine façade, giving it a mean and naked appearance very different from its primitive character.

At length, the Revolution of 1789 came to complete this long series of mutilations; the twenty-eight statues of kings, each ten feet high, which decorated the lower gallery of the façade, were thrown down: the statues of the Apostles and the Kings of Judah, placed in the splays of the doors were broken to pieces; the tombs and monuments were demolished and their contents dispersed, the sepulchral brasses and the contents of the treasury, melted. The *flêche* at the crossing was overthrown, and its lead employed for making bullets.

Then came, with the end of 1793, the abolition of Christian worship, and the conversion of this august building into a Temple of Reason, and so it continued until four years later, when, on the downfall of the Jacobins in 1795, popular demand for the free exercise of religion was, under certain restrictions, acceded to. The building was in a filthy condition when preparations began to be made in it for the inaugural service of a conference held in Paris in August, 1797, under the presidency of Claude Lecoz, Bishop of Rennes (one of the most highly respected and deeply learned of the Constitutional prelates).

Easter Day, April 18, 1802, witnessed another most impressive function within the walls of Nôtre Dame. It marked simultaneously the conclusion of European peace —soon, alas! too rudely broken—and the reconciliation of France with the Catholic Church by means of a Concordat with Pope Pius VII.—that boldest of Napoleon's enterprises, and one which he had been meditating for five years previously.

A very curious circumstance attending this solemnity—

at which all the newly appointed archbishops and bishops of France were present—was that the sermon was delivered by the very same prelate who had preached at Rheims on the coronation of Louis XVI.—Mgr Boisgelin, then Archbishop of Aix in Provence, now Archbishop of Tours. His discourse was admitted by all who heard it to be a very judicious one. He did not enter upon politics or launch into fulsome flattery of those in power, but dwelt principally upon the necessity of an established religion, not only as a thing right in itself, but as essential to the preservation of good morals among the people, illustrating his arguments by the excesses into which they had been led by the temporary abandonment of religion, and bestowing commendation upon those by whom it had been restored.

The next great event in the history of the cathedral was the coronation of Napoleon. It took place on Sunday, December 2, 1804, a clear, serene wintry day, and Nôtre Dame was decorated with unparalleled magnificence for the occasion. But the Napoleonic era with its restoration of Christianity was not friendly to Nôtre Dame or any other French cathedral. Ecclesiastical art had reached its bathos; the symbolism of the earlier Renaissance had been lost, and nothing gained in compensation. A magnificent eagle lectern, designed by Percier and Fontaine, and still in use for the choir rulers to chant the appointed portions of the offices from was, however, presented by the Emperor.

It is needless, and would be wearisome to detail the various "improvements" carried out in the Cathedral of Paris during the First Empire and the restored monarchy. At length, in 1845, more scholarly works of restoration were inaugurated under Louis Philippe, from the designs of M. Lassus, and, on his death in 1857, from those of M. Viollet-le-Duc, until in 1863 the cathedral assumed the character with which we are so familiar to-day.

Such is a brief account of this truly grand cathedral of Paris, which in spite of the storms of seven centuries, and those other storms, even more destructive, of human

passion and violence, and robbery and wrong, is marvellously majestic. The stern and simple grandeur of its west front, incomplete as it may be without its crowning spires (and long may it remain so), still dominates over the Paris of to-day, as it did over the Paris of the Middle Ages.

MEAUX*

THE cathedral of St Etienne at Meaux—pleasantly situated on the Marne, about thirty miles distant from Paris on the line to Epernay and Châlons—is not so widely known as it deserves to be, for it has a choir, which in some respects may vie in dignity and grandeur of proportion with those of some of the first-class cathedrals.

The cathedral of Meaux, begun in 1170, was, like those of Troyes, Châlons, and Seez, built upon bad foundations, and of bad materials, necessitating its almost entire reconstruction not only in the middle of the thirteenth century, but at different times in the nineteenth. The first work was undertaken in 1268, but it was not until the beginning of the sixteenth century that the cathedral reached completion with the north-west tower.

The plan includes a porch of two bays, or rather that portion of the nave lying between the towers; a nave of three bays with double aisles and chapels; transepts; a three-bayed choir, also with double aisles and chapels, and an apse with five chapels radiating from the ambulatory. Important works were in progress between 1842 and 1849; the choir was restored between 1851 and 1857; then in 1858 a general restoration was entered upon and pursued at intervals down to 1900.

The piers at the west end of the nave are very massive and grand—perfect studies, in fact—as upon them are built the towers; this bay is subdivided, and, with the three beyond, gives a nave of five bays in all, dimensions far too short for the height and breadth of the building.

* See Appendix I.

The twelfth-century church was described in the chapter records of 1268 as a beautifully constructed one, grand and wonderful—" Quoniam tam decora, tam nobilis structuræ nostræ Meldensis ecclesiæ." It resembled in all probability other great churches built at that period in north-eastern France, such as Laon, Noyon, Paris, and Senlis. About the middle of the thirteenth century this church, of which remains may still be traced in the lower tier of arches on either side of the choir, and in the nave adjacent to the transepts, threatened ruin, whereupon the bishop, Jean de Poiney, determined to rebuild it on a scale of magnificence approaching that of Amiens and Beauvais. Accordingly, at a meeting of the Chapter held in 1268, it was resolved that, besides the offerings of the faithful, one year's income of all the benefices in the diocese that should become vacant within ten years should be applied to the fund. This grand undertaking, entered upon with such enthusiasm, prospered but slowly. Fortunately the choir, with its elegant cluster of chapels was completed when the style was at its apogee: but the remainder of the work, owing to the unsettled state of the country during the English wars, languished, the construction of the transepts, with their portals, and the lower part of the western façade being spread over the fourteenth and fifteenth centuries, while the nave and the solitary north-western tower were not finished until 1530.

The shortness of the nave, one of the few in France planned with double aisles, is unfortunate, particularly when viewed externally. The piers from which the arches spring are formed of gigantic clusters of slender shafts with capitals chiselled into wreaths of vine and holly—a naturalistic type of foliaged ornament that made its appearance when the pointed style was at the turning point of its career. Several of the pillars separating the double aisles are cylinders of great height and girth, and recall those in the same position in the nave aisles of the minster at Ulm. The two westernmost bays of the nave forming the bases of the towers are very narrow and the arches

consequently very acute; but the spaces enclosed by them are nobly vaulted. Part of the triforium in the nave is Middle Pointed, of excellent character, and two clerestorey windows on the north side are unquestionably of the thirteenth century.

In the transepts the workmanship is uncommonly good, particularly the great groups of shafts at the crossing, and the wall arcading on either side of the entrances. The windows, to which additional beauty is lent by an inner plane of tracery, are filled with excellent modern stained glass representing small figures of saints under canopies. The tinctures are rich and brilliant and set off to great advantage by the white glass with which they are surrounded. I should feel disposed to rank the stained glass in the great south transept of Meaux Cathedral among the best produced in France since the revival of the art.

But if the richness of the work in the transepts elicits our admiration, we stand enraptured before the apsidal east end of the choir, which, with its colossal round columns, each strengthened by a slender shaft which shoots up from the floor of the sanctuary to the spring of the vaulting ribs, is invested with a combined boldness and lightness.

The two-light windows in the clerestorey of the apse at Meaux may, to an exacting eye, appear hardly lofty enough in comparison with the very *svelte* arcades opening into the circumambient aisle.

In the three-bayed choir the two tiers of arches form a remarkable feature. The lower one, a relic of the twelfth-century church, has short piers composed of a cylinder with four shafts grouped round it, and it is possible, supported one of those lofty tribunes so common in the architecture of the Ile de France at that period. The easternmost respond of one of these arcades is still discernible in the nave, against the last pier on the north side; from this one would conclude that these vaulted galleries extended throughout the church, as at Laon, Paris, Senlis, etc. When the reconstruction of the choir was entered upon in

1268, these " tribunes " had gone out of fashion, and been replaced by the lofty unbroken arcade. The architect at Meaux, however, retained the arches which opened into the much lower aisles of the old building, and also those of the tribunes, so as to allow these two lower stages of the elevation to be of the same height as the arcades of the apse which he entirely rebuilt. By subdividing the upper arches, for purposes of stability, not to say elegance, into two trefoil-headed compartments, surmounted by a large sexfoiled circle, he gave us a piece of work which for gracefulness is hardly equalled. In this part of the church the arches of the triforium are slightly triangular, and the clerestorey windows are each of four lights with trefoils in the subarcuations and a sex-foiled circle in the head.

The double aisles on either side of the choir are separated from one another by pillars rising to the height of the spring of the arches in the second tier of the choir arcades. They are formed of cylinders with slender shafts at their cardinal points. In the graceful two-light windows of the chapels a commencement of very creditable stained glass has been made, but that in the Lady Chapel labours under the mistake of the artist having distributed his groups through the lights, instead of confining them to each one separately, as the men of old almost invariably did.

Bossuet's statue, representing him seated in a sort of Divinity school chair, with his right arm extended, and his left hand resting on the arm of the chair, has been considered " a poor concern," and a very inadequate impersonation of one whose flights of impassioned eloquence and lofty spirit, " towering in the pride of place," attached to his name the significant annex of the " Eagle of Meaux."

There is another monumental effigy in this cathedral: that, in the north aisle, of Phillippe de Castille, who died at Briare on the Loire in 1627. The details in the armour of this statue, which is that of a cavalier, bare-headed, kneeling on a cushion, is exceedingly beautiful. How this statue could have escaped mutilation, not to say utter destruction, is, indeed, inconceivable, when we consider

the fury of the insensate multitudes that ravaged the churches and palaces between 1789 and 1795. In all probability it had been secretly removed at the first outbreak of revolutionary tumult, and kept in concealment during subsequent years. It is as perfect to-day as when it left the atelier of the sculptor.

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THAT Paris is France is a very convenient saying, because when Paris has been several times visited, it is possible for a person to feel that he has studied and visited France in anything but a superficial manner. But what I should like to impress upon my readers, and especially those younger ones who have strength and an inclination to spend some of their spare time in travelling, is this, that Paris is by no means France, and that if anyone desires to understand and appreciate that country, socially or architectually, he must go to many places besides the capital.

Among these places perhaps one of the most noticeable, and in one respect the most beautiful, is Chartres. Just under two hours by the fast trains from Paris, the chief town of the Department of Eure-et-Loire can be comfortably visited by anyone who will make a long day and return to Paris in the evening.

With a history traced back to the Roman occupation of Gaul, when the city was called Antricum, it has been for ages the ecclesiastical capital of a large part of Western France, and still boasts itself the possessor of one of the most perfect cathedrals of Europe.

It would be difficult to imagine a more striking site for a great ecclesiastical edifice. The cathedral stands on the summit of a hill which rises sharply from the banks of the Eure; whilst all around for many miles lies a vast and fertile plateau, noticeable from the sea-like expanse of highly cultivated land, in summer one waving mass of

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grain, for the tract of land called La Beauce is perhaps fitly termed the granary of France.

The city itself possesses no noticeable feature for the architect besides the cathedral and the churches of St Pierre and St Aignan ; it is white and homely, and clusters round the cathedral in a contented and modest fashion.

The spires of Chartres, the nave of Amiens, the choir of Beauvais—for my own part I should adduce that of Le Mans—and the western front of Rheims, rank the first of their kind in Europe ; so that there is some truth in the popular notion that these four features combined in one vast building would make the most perfect cathedral in the world.

In the ninth century St Frobold was bishop here, and during one of the incursions of the Northmen Chartres was besieged. The barbarians pretended to seek conversion, and for the purpose of being baptised, having been let into the city, they began to ravage the place, setting fire to and plundering all the buildings. St Frobold, with many other Christians, took refuge in the cathedral, and consequently it was set on fire, much in the same manner as Canterbury was during the incursions of the Danes. The chronicles give a date for this, namely, the month of June, 858. That a new church was constructed as soon as the country was again secure, is only reasonable to suppose, but the historians give its commencement under Gislebert, who is several times named as Bishop of Chartres between 859 and 878, his signature occurring both to deeds and in certain synods. He appears to have endowed the church with some land. Then Aymericus, another Bishop of Chartres, seems to have been a benefactor to the church ; and then Agano, who in the *Gallia Christiania* is termed "Reparator Abbatiæ, S Petri," and which his deed of gift implies was in ruins and required rebuilding from the foundations.

Again, under the episcopate of Fulbert, in 1020, the church was struck with lightning and again burnt down. This, however, was the age of building in stone, and now

probably, as was the case with most other cathedrals, the first stone building was erected.

Writing of King Canute, who entered deeply into the devotions of the times by building churches and endowing monasteries, William of Malmesbury says, "By the advice of Archbishop Ethelnoth, the King sent money to foreign churches, and especially to Chartres, which he endowed. Fulbert was then holding the see, a man most remarkable for his piety and his knowledge. He, amongst other monuments to his activity, completed with wonderful skill the church of Our Lady, the foundations of which he himself laid. He also desiring to gain as much honour to the church as possible, instituted in it certain kinds of music. It is easy to see how devoted he was in his desire to honour the Virgin Mary, when one listens to his chants full of heavenly aspirations. There is remaining, amongst other works by him, a volume of letters, in one of which he conveys his thanks to Canute, that most munificent sovereign, for that he had so profusely given of his wealth towards the cost of the church of Chartres.

It is hardly necessary to remind hymnologists that to St Fulbert we owe that beautiful hymn for use at Vespers on Saturday from the Octave of Easter to Rogation Sunday, of which the following translation by Rev. John Mason Neale, to suit the ancient Sarum melody, was made in 1850 for the noted Hymnal:

Ye choirs of New Jerusalem
To sweet new strains attune your theme!
The while we keep from care released,
With sober joy our Paschal Feast.

The work had not been commenced more than two years before St Fulbert died, on 10th April, 1028. He was buried in the church of St Peter in the Valley, which church had been restored by his predecessor, Gislebert. His tomb no longer remains, but a copy of the inscription is preserved in an ancient manuscript.

The dedication of St Fulbert's cathedral was in all

probability on the 17th October, 1037. Theodoric was successor to Fulbert, and in his life, given in the *Gallia Christiania*, no mention is made of the circumstance. He did not die till after 1041, as he was present at the dedication of a church at that date.

Theodoric carried on the work with zeal. King Henry I. gave the timber for the roof; Bishop Ivo contributed the rood screen in 1099, and obtained from our Queen Matilda the funds necessary to cover the roofs with lead, and purchased a set of bells, which were hung for the time on the church till the towers should be built for their reception. For the honour of his church Bishop Ivo left "six good palls," a vestment something similar to a stole, passing over the shoulders and meeting in front on the chest, and thence hanging down in a single riband; seven copes (*cappas*), three *insulas*, and three coverings for the altar (*tapetia*); also he gave a book of the Mass and of the Epistles, and a text of the Gospels (they were probably richly illuminated), and bound them all with silver. Several other similar deeds are mentioned, but we see here the church becoming gradually endowed, so that it is more than probable that building was going on by degrees during the whole of the eleventh century. Although the choir was sufficiently advanced in 1037 for the ceremony of the dedication of the high altar, the church was by no means complete, for the western part was still being built during the time of Geoffrey, who succeeded to Ivo in 1116, and records of the enthusiasm of the people in building this church have been handed down to us by Hamon, a monk of St Pierre-sur-Dives in Normandy, who informs us that "the work went on chiefly through the long days, and that, during the night, they lighted candles on the carts around the church, over which they kept watch, singing hymns and songs."

In 1115 the foundations were laid of the two great western towers. Their construction is of the most solid kind, the blocks of stone used being of gigantic dimensions, built as if to last for ever. The quarries from which

the materials were raised for the entire cathedral are at Berchieres, a few miles from Chartres.

The admirable workmanship of these towers gives us a very high idea of the skill bestowed upon them.

The southern tower was completed to the top, and the northern one was already advanced to half its height when a terrible catastrophe happened. The church again caught fire. In all, this made the fourth destruction from the same cause since the commencement.

The fact of this fire, and the very date, receives corroboration from several independent sources: Rigord, a monk of St Denis, who died in 1209; a priest, Guillaume le Breton, who died in 1226; and Robert d'Auxerre, who died in 1212, all speak in their several chronicles independently of each other, as to the event happening in 1194. If they were not eyewitnesses themselves, there is little doubt they had the account at the very time from those who had been present. The news of so great a disaster to so important a church would soon have spread through the several monasteries of France.

That a large cathedral should four times within four centuries of its first erection be burnt down, may well excite surprise. In the earlier cases, as I have already hinted, the building was mainly, if not entirely, of wood. The last building, *i.e.*, that of Bishops Fulbert, Thierry, and Ivo, though of stone, had the roof, which held up the walls, of timber. Vaulting over wide spaces had not yet been attempted. And there is little doubt, to hold together such massive walls, much heavy timber was inserted in the roof. Added to this the church was very full of shrines and ornamental woodwork. The former, arranged with their altars round the church with much decoration, and tapers constantly burning by night as well as by day, with massive wooden roofs above to be caught by the ascending flames, provided all that was necessary to produce a conflagration. A remarkable rood-screen, erected under the care of Bishop Ivo, is one of the important ornaments mentioned in Robert of Auxerre's account of the fire;

without doubt lofty, and of wood. This itself added considerable fuel to the flames. The only wonder indeed is, not that the churches with these elements of disaster in them were so often, but that they were so seldom burnt down.

The conflagration rendered it necessary to rebuild the nave and the choir, leaving only the two towers, the west front and the crypt at the east. We still have, in this, the remains of Fulbert's work, as the fire naturally would not damage it. At the same time the nave, it has been remarked, belongs in plan to the earlier styles, especially the piers, which are very massive. The explanation is very simple: they used what they could of the old work, and hence the foundations of the building of Theodoric and Ivo were used in the new work.

It was Melior, Cardinal Legate of Pope Celestin II., who undertook the rebuilding of a church for the see of Chartres, and to his energy we owe the pile which, enduring to our days, notwithstanding several conflagrations, appears still to be of a solidity capable of resisting time. The bishops and canons gave up their revenues, the people aided according to their means. Philippe Auguste, Louis VIII. and St Louis came forward with liberal donations, and the works were brought so far to a termination that it was consecrated in 1260 by Pierre de Mancy, seventy-sixth bishop of the see. St Louis, with all the royal family, is said to have assisted at the ceremony.

Succeeding generations saw the finishing hand put to this unrivalled monument of thirteenth-century architecture. The sculpture of the porches to the transepts was not completed in 1280; some of the statues are even of later date. The *jubé* or rood-screen—unfortunately demolished in the eighteenth century—was not erected till the end of the thirteenth century, nor the sacristy. The gable ends of the nave and transepts were not carried up till the early part of the succeeding century. The Chapel of St Piat—approached by a passage between the central chapel of the apse and the one immediately to the south of it, dates

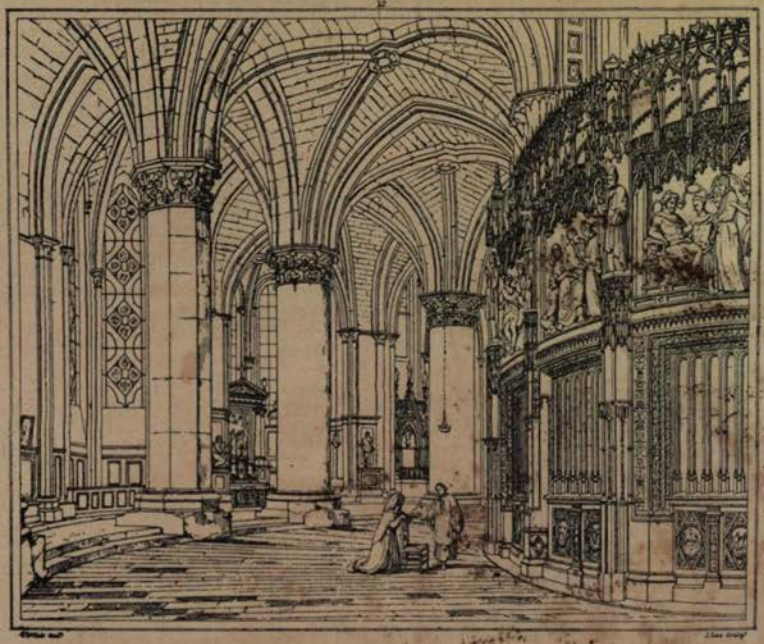
from 1349; that of Vendôme, built out between the buttresses in the fifth bay of the nave on its south side, from 1413. The screen work which separates the choir from its aisles and forms a backing to the stalls, was commenced in 1514, but not completed till the beginning of the seventeenth century. The spire of the north tower, which had not risen beyond the springing of the western gable, was commenced early in the sixteenth century from the designs of Jean Texier, called Jehan de Beauce. This was first of wood covered with lead, but was burned down on St Anne's Day (July 26, 1506) about six o'clock in the evening, and was replaced by the present stone spire, finished in 1513. The design and workmanship of this spire are excellent for its date, but by no means as models of study to be compared with the "Vieux Clocher," which will ever remain unequalled for the solemn grandeur and simple majesty of its design. A long inscription still exists engraven upon this steeple of Texier's.

During the episcopate of Rosset de Fleury (1746–80), sad havoc was made in the choir. Not only was much stained glass removed from the lancets of the apse, on the plea that it darkened the building, but the magnificent *jubé* was demolished, and the piers and arches in this part of the cathedral transmuted into a sort of Corinthian renaissance. This disfigurement remains to the present day.

It was during the episcopate of Mgr Clausel de Montals, almoner of the Dauphiness, that in the morning of the 4th of June, 1836, a fire destroyed the whole timber work of the roof and towers. All the bells and all the leadwork were melted by the heat; but such was the admirable strength of the vaulting that it endured the severe trial without injury. From one end of France to the other this great misfortune was deplored. To repair the loss the Government voted nearly £50,000 for the present roof of iron covered with copper sheeting.

Between the new copper roof supported by iron beams and the stone vault, which is uninterruptedly continued

CHARTRES CATHEDRAL, FROM THE NORTH-WEST
(From Wild's " Architectural Grandeur ")



CHARTRES CATHEDRAL: THE SOUTH AISLE OF THE CHOIR
(From Wild's " Architectural Grandeur ")

over the nave, transept, and choir, extends one huge cruciform chamber the entire length of the church, which should by all means be explored by the curious in such matters.

At Chartres eight towers were actually intended: two on either side the façades of the nave and the transepts, and two, one on each side over the outer aisles of the choir just at the commencement of the apse.

A question of taste is raised by the unequal spires of the west front—a French feature, but occasionally extending into Normandy and England, as at Rouen, Llandaff, Lynn. But it is only in so long and varied a front as that of Rouen Cathedral that it is really satisfactory. At Chartres the south-western tower and spire were dwarfed of their true dimensions when the façade was raised in the thirteenth century, and it certainly now seems to come down heavily and awkwardly upon the tower and upon the roof. The upper part of the north tower may appear to a severe critic to be frittered away with work of a later style. These spires of Chartres are not twins, as they have been called; rather is the southern the older of the two, the alpha, one may style it, of Gothic spires—admirable in massive simplicity and perfect proportion—and the northern and later, the younger sister, the omega of spires, beautiful in feminine grace, and veiled with the richest and most profuse adornment.

In Jean Texier's tower are placed the great bells—Marie, Joseph, Anne, Elizabeth, Fulbert and Piat. They were all cast between 1840 and 1845, the fire of 1836 having destroyed their predecessors.

Allowing for the diversity of the steeples, Chartres is a whole—a consistent, harmonious whole, of great, though perhaps not first-rate excellence. The whole scheme was a grand one. But the material—a very coarse calcareous limestone, full of holes—did not admit of any delicate work, and nothing can well be rougher than the workmanship of all but certain delicate portions, as, *e.g.*, the two transept porches. The stones are put together in a

clumsy and unworkmanlike manner. Things which are meant to fit do not do so. The cornices and galleries outside are so carelessly planned as to have to be fitted into their places by taking off and curving angles or filling them up. All the work has the air of having been executed by men who were in a great hurry, who were not used to such work, and who were entirely careless as to the goodness of the execution as long as they could manage just to put it firmly together. The mouldings are very few and very simple, and the capitals of the columns very plain and rather coarsely carved. The windows too are very large and very plain (the great clerestorey windows are not less than 8 feet 5 inches wide in the clear, and their only moulding is a chamfer). Finally, there is very little variety. The same design is carried on all round the church, almost without any change. But this was all done designedly. The architect had determined to make his work depend for its effect upon a magnificent *tout ensemble*, which should be above and beyond all questions of detail. He could not but know what good work was, for the old west end and the south-west steeple had escaped the fire of 1194, and each in its way was admirable in design and detail.

But in the porches of the north and south transepts the architect has shown such a mastery over delicate detail as has rarely been surpassed, and this with an originality of design and a fertility of invention which it is impossible to praise too highly. It seems as if in designing these portals the architect, having felt himself tied and bound in his scheme for the church, found himself breathing freely again, when he had to complete these two colossal entrances—" scooped into the depth and darkness of Elijah's Horeb cave.".

A few words may suffice to record the chief characteristics of this amazing fabric, beginning with the consummate merit displayed in the sculptures of its portals.

The western doorway or Porte Royale, a work of the middle of the twelfth century, though it attracts least

notice at first, is perhaps the most beautiful in the whole cathedral. There is a simple directness of expression, and a depth of earnest feeling about the sculpture which is lacking in the later work. The sculptures in the tympanum are probably later than the lank and somewhat rude figures on the shafts of the jambs, and are done with marvellous delicacy and charm. Merely observing that the tympanum of the central doorway contains a sculpture of the Majesty within a vesica surrounded by the symbolic Four Beasts of the Apocalypse, and that that of the northern one comprises the Ascension, I will confine my remarks to the southern portal. The subjects here are as follows: In the bottom row within the tympanum is the Nativity, with the Virgin, lying in a most daintily carved and canopied bed, with the cradle safely placed upon the top. In the second row comes the Presentation in the Temple, where Simeon and the Mother are holding the Child on the altar lest it should fall off. In an angle of the tympanum is the Adoration of The Holy Babe, seated on His Mother's knee. In the first order of the circumscribing arch are figures emblematical of the Arts and Sciences, doing homage to the Saviour—a very remarkable piece of iconography; in the second are angels tossing thuribles. Two spaces in this inner ring are taken up by two of the Signs of the Zodiac, for which the sculptor could not find room in the door arch on the other side. The capitals give a history of the Life of our Lord, from the cradle to the cross, and are full of the minutest figures fashioned most perfectly, replete with feeling and passion, while between the upright figures on the jambs are shafts carved with representations of the Seasons and their labours. The whole portal is full of the most wonderful fancy, and well deserves the closest study.

In the gorgeousness, profusion and variety of decoration, the amplitude and skilful arrangement of the magnificent open porches, and the characteristic features and uniform excellence of the statuary, the north and south transept fronts of Chartres are unequalled in this, or in any other

style. The superb northern portal may be accepted so far as the historical aspect of its sculptures goes as illustrative of the history of the world up to, and inclusive of the birth of Christ, to comprise the history of the chosen people of God, terminating with the life and death of the Blessed Virgin. This porch, notwithstanding its intimate connection with the Old Testament and the old world generally, is dedicated to the Virgin, who was held in the highest honour and deepest veneration in the Middle Ages. It was the usual practice in those centuries which were most remarkable for the erection and rich embellishment of great churches to consecrate north porches and portals to the Mother of Our Lord.

It should be pointed out at Chartres that whilst the Old Testament history occupies the north or left-hand portal, the New Testament history occupies the southern one, and is, accordingly, on the right hand. This is the accepted relation throughout the entire range of Christian symbolical art. Chartres furnishes us with an admirable field in its external sculpture alone for the comparison which may be shown between the written books of the Middle Ages and those books in stone which owe their existence to the chisel of the sculptor. Whilst the former were accessible and intelligible only to the few and learned, the latter were written in characters all could understand, and their pages were ever open, in summer and winter, in sunshine and storm. The sculptures in the three great portals should be studied even by those who do not interest themselves in architecture. Sculpture as an art can never be properly appreciated unless its use in Gothic buildings be carefully thought of and its characteristics examined. The sculptured figures on the exterior of the cathedral of Chartres are wonderfully simple in character and excellent in workmanship. There is, for example, a figure of a Knight Templar in chain armour which is worked with beautiful minuteness, and the figure, in attitude and form, is most truthful and lifelike. In fact, to go on with details, there is one arm off which the shirt of mail has fallen to leave

the wrist free; thus the workmanship, so careful and minute of this single piece might well belong to a single work of art standing alone and by itself, and not to one which forms but an infinitesimal part of an immense structure. Such self-denying work it is wholly impossible to expect to see again, for its performance required a religious devotion added to great pride of workmanship.

The height of the nave in proportion to the length and breadth is less considerable than that which commonly obtains in the Middle Ages; a circumstance perhaps attributable to the necessity imposed upon the architect of an adaptation to the already existing west front and vestibule between the towers. In whatever degree our appreciation of its merits as a whole may be affected by this departure from general practice, there will be felt to be something in its majestic amplitude and freedom of space which has its charm also, though of another kind; whilst the purity of style and the uniform excellence of detail, coupled with the richness and splendour of the external architecture, justly place Nôtre Dame de Chartres amongst the most august creations of the Pointed style. The nave consists of seven bays with stilted arches, *i.e.*, arches which do not spring from the vertical till some way above the capitals of the columns. These arches increase in width towards the east, the extreme westerly one being narrowest. It is very difficult to say what effect this increase of width produces on the eye. Certainly *not* the lengthening out of the vista to those who look from the wider to the narrower arches. For if the effect of distance be to diminish in a certain proportion arches of an equal width, then in the case of width gradually lessening, that diminution must be much more rapid, and the vista would appear shorter, not longer. These arches are borne on piers alternately round and octagonal, the former being set round with four octangular shafts, and the latter with circular ones. The triforium stage is but a narrow passage just sufficient for circulation, with an unpierced wall behind, and an arcade of small, pointed, well-formed

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arches on single pillarets in front, four of these arches comprehending the width of each pier arch. The clerestorey windows of two lights bearing an octo-foliated plate-traceried circle between themselves and the comprising arch are destitute of either shafts or rolls, the edges of the apertures being merely *plain*-chamfered. These clerestorey windows throughout Chartres Cathedral, except in the apse, where they assume the single lancet form—how grand and imposing they are, with their colossal saints in the brightest amber, blue, and crimson !

The vaulting being quadripartite, as usual in all Early French work, is provided with transverse diagonal and wall-rib shafts, the five resting on the abacus of the great piers of the nave arcade, well detached from each other and the wall, and banded by the continuation over them of the triforium and clerestorey stringcourses.

The windows which light the side aisles, single, obtuse-headed, plainly chamfered perforations, are separated by the transverse and diagonal rib-shafts of the vaulting, the first applied on a pilaster face, the latter placed in the angle produced by the intersection of wall and pilaster, and all rising direct from the pavement.

The windows in the choir aisles assume the form of two wide plate-traceried lancets within a pointed arch and a small circle pierced in the stonework above them. The same type of window occurs in the clerestorey of the nave at St Pierre at Chartres, and in that of the nave and choir at Soissons.

In the northern aisle of the choir is enshrined the celebrated image of Nôtre Dame du Pilier, so called because it was formerly raised upon a round column in front of the rood-loft. A source of considerable emolument to the cathedral, this image, which dates from the early part of the sixteenth century, is said to be modelled with much skill and grace, but as it is always enveloped in a rich robe, the features alone are discernible. The woodwork of the " shrine " is of the most wretched pseudo-Gothic description (*c.* 1830) from the designs of a M. Bravet. The image

has occupied this position since 1806; a priest is constantly in attendance to guard it.

As we stand beneath the great central crossing, let us observe those two rose windows, glowing with so much richness of colour and variety of subject. Windows of this kind are not indeed peculiar to French churches, but the abundance and beauty of them in France are so great as to render them almost national. Beneath each great plate-traceried *rosace* which lights the façade of either transept is a pierced arcade containing five equal lancet windows of admirable colours; in the middle light of both is the figure of the Virgin; on the south in the other lights are Melchisedec, David, Solomon and Aaron; and on the north an arrangement sometimes favoured by the mediæval artist; the four great Prophets each bearing on his shoulder an Evangelist; Isaiah having St Matthew; Ezekiel, St John; Daniel, St Mark; and Jeremiah, St Luke.

The choir has on each side two aisles which make the circuit of the semicircular apse, upon the outer one of which open chapels, alternately polygonal and segments of circles. This variation is in itself very beautiful as well as original; but when we come to descend into the crypt we find out at once how it has come to be contrived, and that it was, in fact, the happy result of a necessity turned to good use. When the original church was burnt in 1194 the crypt sustained no damage. It extended the whole length of the church, and the architect was compelled, therefore, to build on the old lines. If we compare the crypt as it was, and the church as it is, we shall come to the conclusion that the compulsion did not amount to much, so different are the two. But on comparison of the two plans it will be seen how ingenious the adaptation was. Examining the crypt, we see that the old church had an apse, a single aisle round it, and three deep chapels with spaces between them, of the same general outline as many other early French churches. The architect of the present cathedral at Chartres saw that by making a slight corbelling forward from the old base, it would be

possible to build a choir with two aisles instead of one, with moderately sized chapels over the old chapels, and shallow ones in the spaces between them. All this could be done, and was done, without any additions to the old foundations, and certainly with the happiest results, and it would be hard to give any better evidence of the skill of the architect. The groining of the new *chevet* is not a little complicated; the inner aisle is all four-celled; the outer one has vaults of five cells opposite and including the small intermediate chapels, whilst the three principal chapels are vaulted separately from the aisle. In some respects this plan is similar to many of later date, as may be seen at St Pierre-aux-Corps, at Bourges, and Nôtre Dame at St Omer; but the Chartres plan is, I venture to think, finer than either of these, giving as it does a beautifully curved and varied outline to every part of the apse.

Returning to the choir aisles and their continuation round the apse, it should be observed that they are separated from one another by columns of various sorts. Some are massive plain octagons; some simple cylinders; others are of the compound type like those in the nave, transepts and choir. This diversity lends great interest and, it may be added, picturesqueness to this part of the church, which is completely cut off from the choir by screens of whose wonderful statuary I shall speak presently.

With regard to the choir, the terms used in the description of the western portions of the cathedral are equally applicable here, keeping in view the narrower pier arches of the apse which leave space in the clerestorey for but single lancet windows drawn upwards into lengthened graceful proportions instead of the two-light ones of the nave and other parts.

But even this noble church has not escaped the marring hand of the vulgariser. In the middle of the eighteenth century *philosophy* and *renaissance* were in the ascendant, and the natural enemy of every French and Italian cathedral, its own Chapter, had grown rich and rampant. The exterior was too irretrievably bad in their eyes for even

them to "improve," but the interior presented a tempting field. The consequence was that almost every movable object with which the piety of the Middle Ages had enriched the choir disappeared or underwent some sad change. The semicircle of highly stilted narrow arches which finish the church to the east was once as beautiful as the rest; but in an evil hour the Italianizing mania seized the authorities, and they actually cut away the mouldings of the arches, and worked the soffit spandrels into "Classic" panels, thus rendering restoration almost impracticable. The mischief likewise extended to the arches on either side of the choir. It seems that it was only the Revolution which put a stop to still further damage of this kind, as large sums had been promised to carry on even greater alterations in the structure. It is true the Revolution brought with it its evils, and much harm was done to the sculpture, but still not so much as would have been done had the "embellishments" been carried out. Although in the wild fanaticism of the times a gift of one hundred francs to the "caisse de bienfaisance," as it was termed, gave a right to the subscriber to break a statue, still much has remained to us. Four pounds is a heavy sum to pay to be allowed to smash mediæval statues, however fine and beautiful the carving, or however gorgeous the colours and the gilding of the draperies! The interior greatly needs fittings worthy of the building, and the removal of the porphyry imitations with which the choir is encrusted, and above all the removal of the horrible Classic casing of the choir arches and their piers is a consummation devoutly to be wished. Those abominations were executed in 1772 by Le Sieur Louis, the architect of the Duke of Orleans, and at the same time the authorities barbarously destroyed the magnificent *jubé*, which was adorned with bas-reliefs, and had two staircases on each side, with "watch-lofts" for the guardians of the church.

The bas-reliefs in panels between the choir arches behind the stalls are also part of the eighteenth century 'improvements." There are eight groups in white marble framed

in blue turquoise marble. On the south side are the Conception of the Blessed Virgin, the Epiphany, the Descent from the Cross, and the Vow of Louis XIII.; on the north, the Adoration of the Shepherds, the Presentation in the Temple, the Deposition of Nestorius at the Council of Ephesus, and Isaiah prophesying to the King of Judah that a Virgin shall bring forth a Son. All these pictures were by Bridan and date from 1772.

The present high altar, erected at the same time, involved the destruction of the ancient one of 1520.

When one reads how magnificent an effect the interior formerly presented, the present pseudo-classical furniture is all the more to be regretted. Pre-eminent above all these rococo decorations of the choir is the high altar, behind which is a large group representing the Assumption.

The effigy of the Virgin was on the point of being demolished in 1793, when the revolutionary rabble began to sack and pillage every church and chapel in the realm; and was only preserved by the presence of mind of M. le Curé Jumentier, who, seizing a red cloth cap (the "bonnet rouge") from one of the most violent of the mob, placed it on the head of the statue, exclaiming, "There! you want a Goddess of Reason, this will suit your purpose as well as anything."

The *curé's* clerical brethren were scandalized at the expedient, but the bishop of the diocese, a sensible man, commended his presence of mind and shrewd evasion, and subsequently offered him a preferment; but he preferred retaining the office of simple *curé* to the day of his decease.

The choir is separated from its aisles by stone parcloses, the external surfaces of which are profusely decorated with sculpture of most intricate design and delicate execution, dating from early in the sixteenth to the middle of the seventeenth century, and for the most part representing with large-sized figures the principal events in the life of Our Lord. They are arranged in chronological order, commencing at the south-west end of the aisle with the

Appearance of the Angel to Joachim, and concluding at the opposite point with the Coronation of the Blessed Virgin. All these groups are intelligible enough save one, the twentieth, which is in all probability the restoring of his sight to the blind man. A curious incident in this group is that it includes the sculptured representation of a Classic church with a dome and peristyle, and a segmental-arched head over the doorway, a feature very unusual even in Late Gothic sculpture. Another curious point about the general design is that it seems to get earlier in style as it rises, for the basement storey of the screen, with its round arcading and panelling with enriched moulding, seems to have fairly merged, if not into Classic, at least into the most debased Gothic; then comes a more Gothic-looking ornament over it, and the upper portion is Late Flamboyant. It is curious to see in the capitals of the large columns behind, the trace of the Classic capital, and then to see in the panelling of the screen the approach of the Classical element again, after all that has intervened. The scheme of the design is very effective, with the sculptures standing out against deep shadow, and the figures of modern historical bishops and saints placed, as it were, on another plane in the design, and marking its main division into bays. The contrast between the solid grandeur of the older Renaissance work and the lace-like fragility of the Late Gothic work, is as striking here as at Gloucester and elsewhere in our own cathedrals.

In addition to the matchless iconographic system presented by the sculptures of Chartres Cathedral, we must recognise the rich field of study offered by its wonderful stained glass. A simple enumeration of its windows will convey an idea of its wealth in this direction. There are of twelfth century date three singularly rich and noble windows, *i.e.*, those above the great western portals.

Of thirteenth-century date there are 125 large windows, 3 immense roses, 35 lesser roses, and 12 small roses. Of the fourteenth century there are 6 large windows and 2 medium-sized ones; and of the Renaissance period there

are 2 small roses. In all there are 185 grand windows presenting thousands of portraitures, histories, and symbolical subjects.

Next to that in the three western lancets the oldest glass at Chartres is in the chapels opening out of the procession path. It is probably coeval with the building of this part of the church in the beginning of the thirteenth century.

The beauty of the stained glass at Chartres is perhaps on the whole, unequalled in France, and will alone repay a pilgrimage; for it has two merits—not alone is it unrivalled in beauty of colour, but the forms depicted are worthy of notice; the illustrations of sacred history, the representation of the various trade guilds,

> "Who loved their city, and thought gold well spent
> To make her beautiful with piety,"

are all painted with rare simplicity and taste.

In some of the colours the shades are almost unique; for example, the richness of the green is scarcely to be seen anywhere else.

At Chartres the stained glass evidently formed part of the original scheme. The windows are all of vast size; lancets in the aisles, chapels, clerestorey of the apse and façades of the nave and transepts, and two-light windows with a large plate-traceried circle in the clerestoreys of the nave, transepts and choir; and in spite of this they are absolutely filled with glass of extremely rich and solid colour, all of the same age as the church, and all arranged in a generally uniform scheme, though it is varied in detail in every part. The architectural features of this portion of the work which most deserve notice are (1) the general arrangement in the upper windows of large figures under canopies, and in the lower windows of subjects in panels; and (2) the beauty of all the drawing of foliage and ornament.

In the number and excellence of its stained-glass windows, Chartres has no rival in the world. The storms and winters of nearly seven centuries have spent their fury upon them,

and they still shine in all their pristine brilliancy. The sunbeams have fallen through their blue and ruby stains on the faithful of generation after generation, on Louis the Saint and Louis the Great, on the venerable bishop who consecrated the then newly erected pile, and on more than fifty of his successors in his sacred office, who have successively ministered at its altars, and who sleep beneath the pavement of its crypt. Dynasties have passed away; revolutions have succeeded each other; the fabric itself has been twice involved in conflagration; and these glorious windows still shine, and they will glow with undiminished splendour when generations yet unborn will people the ancient city.

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ALLUSION has been made elsewhere in these pages to the long duration of the Pointed Style in France. Ste Eustache at Paris, a church so large that more than 3,000 worshippers have been counted in the aisles alone, was built between 1532 and 1642. Here, although the details are Italianised, the mass is Pointed. And the rich transepts of Beauvais, with that huge central tower rashly raised in rivalry of St Peter's, which so soon fell prostrate, are the work of the early years of the latter half of the sixteenth century. The church of St Etienne du Mont at Paris, and that singular manifestation the church at Corbie, between Amiens and Arras, may be adduced as remarkable instances of the same phenomenon; but both these are eclipsed in size and purity by that stupendous pile—the growth of the seventeenth century—the Cathedral of Orleans.

The Calvinists razed all the previous church with the exception of the chapels round the apse.

Henri IV. began the rebuilding of it, which was carried out in a purely Pointed style upon the old foundations, and at a distance it has the same outline and grandeur of

mass which characterise the French cathedrals of earlier days.

Among the varieties of French architecture one certainly does not expect to find a stately Gothic cathedral almost correct even to details, built in the seventeenth century. It is probable that the idea of Henri IV., who was the founder of the new building, was to reproduce the old one destroyed in the religious wars; and some portions of the ancient fabric are worked in among the arches and chapels of the modern church.

Still, carefully and successfully as the object has in the main been carried out, instances of poor, shallow work abound; the resources of the time, hardly equal even to copying, were overtaxed the moment anything beyond this was required. The general effect is that of a body without a soul. The west front, with its two equal towers, betrays, even at a distance, its late character. Taken, however, *in the mass*, the Cathedral of Orleans is *dans son genre*, one of the fairest productions of the seventeenth century, remarkably free from Renaissance influences, and is certainly an impressive structure, both within and without, though not without the faults which might be expected from the late period to which it belongs. The horizontal line prevails too much in the west front, which it is only just to say is a subsequent addition; and the circular stage on the top of each of the western towers is not in perfect accordance with the Gothic character. Nevertheless, the composition, as seen from a distance, is well proportioned and striking. The weakest portions are the doorways in the west front, where the architect in his endeavour to cast aside the trammels of precedent has, in his efforts to produce something original, failed most dismally; and the facades of the transepts, where in the octagonal turrets which flank them the stringcourses occur at scrupulously regular intervals all the way up, giving them a cold and *machine-made* look, very different from the spirit in which the mediæval designers worked; yet the tracery in the rose windows of the west front is treated

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with remarkable skill and delicacy, and the arcaded gallery, forming the third stage in the elevation, might be taken for a work of the present age of the art.

I examined this complex and wonderful masterpiece of masonry—this *cantio cygni*—at every opportunity afforded me during a few days' sojourn in Orleans and its locality.

The richness and variety, the purity and execution, were delightful to look upon. The flying buttresses are almost equal in beauty of design and proportion to those at Evreux, which are, I believe, regarded as *chefs d'œuvres* of their age, by the most distinguished French architects. To enhance the enjoyment of an uninterrupted view of this remarkable edifice (rebuilt by Henri IV. as a kind of makepeace offering to the offended Catholics, but not finished till the middle of the eighteenth century, a vast clearance was made during the early period of the Second Empire by demolishing blocks of decaying houses, and even entire streets.

Three churches in different styles—the one Gallo-Roman, the other Romanesque, the third Gothic, have preceded the actual Cathedral of Orleans. The last-named was almost entirely ruined by the Huguenots in 1567. The chapels of the procession path, dating from the fourteenth century, had alone escaped—also the façade and towers.

Henri Quatre having been excommunicated by the Pope as a heretic in professing Protestantism, was afterwards absolved, when, in order to secure possession of his throne, he embraced the old religion. One condition of the absolution was that the King should establish certain religious houses in France; but Henri was allowed to exchange this obligation for that of restoring the Cathedral of Orleans. On 18th April, 1601, the first stone of the new building was laid—the ceremony being performed by the king in person, with great pomp. The monarch was very zealous on the occasion, and expressed, strongly, his determination to complete the work which his hands had thus begun; nevertheless its progress was but slow, for the choir, with its aisles and chapels was not completed till 1622. The

transepts were finished fifty-four years later. Unhappily in the latter the architect departed from the choir precedent and constructed the façades in the Renaissance style. The nave received its final touches in 1685. It was not until long after that the architect, Gabriel, undertook the rebuilding of the façade and towers which were the last remains of the Romanesque cathedral. Stopped during the Revolution, the works were resumed under the restored monarchy and only brought to a conclusion in 1829. The central *flêche* was perfected in 1860 from the designs of M. Boeswillwald.

The nave, exclusive of the part flanked by the towers, has six bays, and double aisles on either side; the transepts are likewise aisled, but singly; the choir has seven bays, and the apse, whose clerestorey is lighted by very tall narrow windows of two lights, a corresponding number. The work in the portion that escaped demolition in the sixteenth century is remarkably beautiful, especially the "Bishop's" Door on the north side of the choir with its statues of apostles and evangelists.

The interior of Orleans Cathedral requires many a long hour of inspection. The grandeur and simplicity of the whole is beheld, in my opinion, to the greatest advantage by the spectator standing at the distance of three yards from the last column preceding the northern transept, where he may see one-half of each transept's window, half the choir and the extremity of the north aisle. There are four aisles divided by pillars whose mouldings run through the architraves, and are not stopped by any capitals. The triforium is very well arranged, consisting of an arcade of four small trefoil arches occupying a very limited space (in point of height) as compared with the pier arches and the clerestorey. The mouldings have not much force or boldness, but this is a common defect in Flamboyant work. Each clerestorey window in the nave and choir is 25 feet high, and 12 wide; but there is not much stained glass, and such as there is must be considered ordinary enough.

Down to the very latest ages of foreign Pointed, down to this seventeenth-century cathedral at Orleans, the windows never lost their separate importance, their individual character—many churches indeed erred from having them too gorgeously treated, and overladen with heavy gables. At Orleans is a lofty clerestorey with Flamboyant tracery, and below it, and separated from it by a space of blank wall, a most distinct and open triforium, and below that again the arcade.

Let us now examine the acutely pointed arches separating the nave and choir of Orleans Cathedral from their double aisles. We find, as before observed, the usual divisions into arcade, triforium and clerestorey very distinctly marked, and we observe especially that the vaulting shafts springing from the same mass of bases as the arch mouldings run up uninterruptedly, and that the pier-mouldings are also carried uninterruptedly round the arches. Still the three storeys are distinctly marked, as well as the division between the triforium and the clerestorey, as between it and the arcade, though the latter be the more distinctly marked.

An interesting feature in the interior of Orleans Cathedral is the ridge rib of the vaulting—one rarely employed in Continental architecture, but never absent from English, whether in Romanesque or Pointed Gothic days. The *ridge rib* may be defined as the one which runs along the apex of the vault in a longitudinal direction ; the *transverse rib* crosses this and runs along the apex of the cross-vault ; the *diagonal ribs* cover the main groins, and cross each bay of vaulting diagonally, meeting at the intersection of the longitudinal and transverse ribs ; the *cross springer* crosses the main vault at right angles ; the *wall rib* occupies the angle at the end of the vault, where it stops against the wall. Such is the nomenclature generally adopted for the different ribs of a vaulted roof. Had Orleans Cathedral been built in England at the same period, its vaulting would have assumed a much more complex character, but in France the simple quadripartite or four-celled vault was

used for spanning over wide spaces from the earliest to the latest forms of Pointed. It is chiefly in chapels and other such additions to churches that intricately groined vaults were employed in Continental architecture.

In the apse at Orleans, the ribs of the vaulting spring from a much lower level than in most of the great early chevets. To obviate what would be a somewhat heavy mass of masonry, the architect has pierced his spandrels with tracery, thus conferring an air of great lightness upon the composition.

VERSAILLES AND BLOIS

THE two remaining cathedrals in the province of Paris, Versailles and Blois, may be briefly dismissed.

Versailles Cathedral was built between 1743 and 1754, mainly through the instrumentality of Louis XV. It was originally collegiate, but was raised to the dignity of a cathedral in 1801, when on its suppression at that time the see of Chartres was united with Versailles. The plan—from the designs of Mansard de Sagonne, grandson of the celebrated architect—is cruciform, and comprises a five-bayed nave with a corresponding number of chapels; transepts, not projecting beyond the line of the chapels and an apse with procession-path. There is an elongated octagonal dome at the crossing of this church which is perhaps neither better nor worse than the generality of those pseudo-Classical absurdities which were being scattered over the face of Continental Europe in the first half of the eighteenth century.

The see of Blois was not created till the close of the seventeenth century, when the episcopal throne was placed, not in the noble cruciform church of St Nicolas—one of the choicest specimens of Early Pointed in the Touraine—but in the far less interesting and valuable transeptless church of St Solenne—a bishop of Chartres held in great veneration in the Middle Ages.

ORLEANS CATHEDRAL: THE NAVE, LOOKING WEST

BLOIS CATHEDRAL: FROM THE WEST

An early church threatening ruin at the end of the fourteenth century, its reconstruction was undertaken but not completed until the sixteenth. A great storm in 1678 almost entirely destroyed this church, leaving only the portal, the nave arcades, and several chapels of the south aisle. Under Louis XIV. the reconstruction of this church was put in hand, and on the elevation in 1693 to episcopal dignity, it was rededicated to St Louis. The works, begun in 1680, were not brought to a conclusion till 1730. The structure, therefore, is almost in its entirety of the seventeenth and eighteenth centuries, but, on the whole, may be considered a very fair specimen of the Gothic of that period. It comprises a nave with aisles, clerestorey, and chapels; a choir well lighted and surrounded by a procession path from which three chapels open, and a north-western tower. The body of the church is in the Flamboyant style, and is contained beneath one line of roof; the tower, entirely Renaissance, is of pleasing outline. It has coupled pillars at each end of its four sides, and is surmounted by an octagon, joined to the tower pinnacles by thin flying buttresses, and surmounted by a dome, which in its turn supports a turret and cupola.

ROUEN

GALLO-ROMAN Rotomagus, the capital of its district of Neustria, whose Archbishops were for ages styled Primates of Neustria, and indeed held that title until the Revolution —joining with it the Primacy of Canada while Canada was French—has been, even externally, much changed by the lapse of centuries. In respect, however, to its being a lively and busy place, finely placed upon the Seine among pleasant hills, the descriptions of the twelfth and thirteenth centuries still hold good. At present the approach to Rouen is made enjoyable to the visitor by his passage through a hilly country covered with verdure, by the aspect of the city itself, enlivened as it is by the river, that

is studded with merchandise-laden craft. Above the roofs of the houses rise the triple towers and spires of the cathedral, the glorious lantern of St Ouen, the graceful open work spire of St Maclou, and the variously outlined steeples of other churches; and also, it must be admitted, many a tall chimney-shaft.

A nearer approach renders the city's aspect less fascinating; but if the student quits the line of the new thoroughfares, he will find remains of the old city in the denser parts of the town; these comprise tall houses with many projecting stories and high gables, narrow ways, old churches, entire, desecrated, and in fragments, quaint carvings and other marks of ancient prosperity, including a superb Late Gothic Hôtel de Ville.

Take it for all in all, Rouen is perhaps the most delightful of French cathedral cities for a brief sojourn, being handy for short trips to Lisieux, with its noble Transition St Pierre, to the vast Romanesque abbey church of Boscherville, and to the elegant Flamboyant church at Caudebec, while its cathedral is in *ensemble* a splendid, a glorious edifice, beyond question the most truly picturesque of all the French cathedrals.

Fine as are such churches as Chartres, Nôtre Dame, Paris, Amiens and Rheims, I suppose that for perfect beauty of plan and poetical inspiration of design Rouen goes near to excelling all. Its ground plan is, perhaps, one of the best in France. In particular the chevet is of great beauty. The aisle round the apse, instead of being completely surrounded by chapels, has its alternate bays only so occupied, with great advantage, in point of effect, both internally and externally.

There is, moreover, at Rouen an apsidal chapel opening out of the eastern aisle of either transept, which is three bays in depth, the centre bay being double the width of that on either side of it. The choir has five bays, and the apse an equal number, while the nave has eleven, and a corresponding number of chapels which are commensurate only with half the width of the central bay of

the transepts. The space at the intersection of the cross is crowned by a noble tower, open to the interior and forming a lantern, a comparatively rare feature in a great French church, while the two great western towers, instead of being engaged at the extremities of the aisles, are built out beyond them and their chapels, by which means an extraordinary breadth is imparted to the façade, as at Wells and Vercelli.

Rouen Cathedral offers an epitome of every fashion of architecture which has in turn made its appearance from the Early Pointed to the revival of Classical forms, and as each of the styles that finds its representative here is the best of its epoch, there is no great French church to which the young architect can repair with greater opportunities for study than that of the ancient Rotomagus.

The Early French portions of Rouen Cathedral were built after a calamitous fire in 1200, which involved in a common destruction the cathedral, a number of other churches, and a considerable extent of the city.

The first portion of the cathedral to be rebuilt was the choir, and the work was undertaken within seven years—from the calamity above mentioned. The reconstruction of the transepts, crossing, and nave progressed steadily during the first half of the thirteenth century, and in 1234 the cathedral was consecrated by Bishop Maurice. In 1302 the original Lady Chapel was taken down, and the present one of more elongated dimensions, completed in 1366, erected. The chapels fringing the nave were doubtless in progress about the same time; the north and south transept ends had been commenced in 1280.

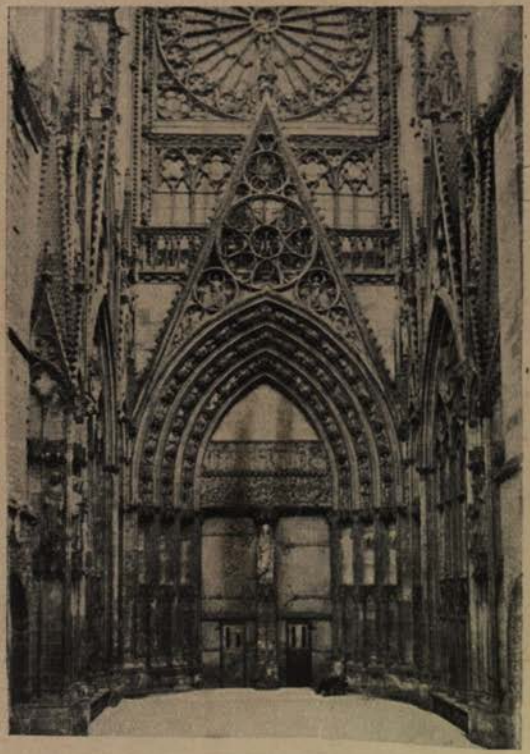
The clerestorey windows of the apse were altered to their present form in 1430, and about forty years later the two magnificent portals of the transepts received their finishing touches. The upper storey of the north-western tower (St Romain) is an addition of 1477; the foundations of the south-west tower were laid November 10, 1485, during the pontificate of Robert de Croismare, and the work completed in 1507. The great central doorway,

commenced in 1509, was finished in 1530, and about the same period the noble central tower which had been progressing through the fourteenth and fifteenth centuries received that singular Early Renaissance spire which was destroyed by lightning in 1822.

Rouen abounds more with the later than the earlier styles. The crypt, however, of Ste Gervais, is said to be of very remote antiquity, but has not any decided architectural indication of date, beyond simplicity and rough workmanship. To study Norman Romanesque we must go to Caen, and the village churches so liberally dispersed around that city, to Boscherville, Jumièges, Gournay-en-Bray, Cerisy-la-Forêt, Ouistreham, and Montevilliers.

Some Romanesque work appears in the north-west tower of the cathedral; but the greatest part of that magnificent structure belongs to the thirteenth and fourteenth centuries. Previously to the fifteenth century the central tower was, in all probability, the most prominent feature, and the north-western one formed almost a detached campanile ranging with the front. During the fifteenth and at the beginning of the following century both these towers were raised with Flamboyant work, and the south-west tower erected, loftier, in point of masonry, than either of the others; and the Early Pointed west front encrusted with rich Flamboyant. The windows of the towers flanking the transepts seem of earlier character than the fronts themselves, but this is due to the fact that the portals and the magnificent rose windows above them were additions to and insertions in the thirteenth-century walls. It may be observed that in the superb southern façade, which may be considered transitional from Geometrical to Flamboyant, the waved line, having a point of contrary flexure (which in England appears at an early stage of the Decorated), is not to be found; though in the church of St Vivien in the same city is a perfect flowing Decorated window, connected with that style not only by the forms of its tracery, but by its mouldings.

We are naturally led to compare the south-western



ROUEN CATHEDRAL: THE PORTAIL DES LIBRAIRES

ROUEN CATHEDRAL: THE LADY CHAPEL
(From a drawing by Nesfield)

tower of the cathedral with the central tower of St Ouen; both being finished with that graceful addition the octagonal lantern. This Tour de Beurre * of the cathedral, rising directly from the ground, tapers upwards in stages, and has its deep and massive buttresses in the sides as well as at the angles, forming a good abutment for the numerous flying buttresses which surround the octagon, and which answer a threefold purpose: to enrich it, strengthen it, and to render the junction with the square part of the structure pleasing and harmonious.

The cardinal sides of the octagon fall somewhat within those of the tower, thus enabling each angle to throw out, and each pinnacle of the tower to receive, two buttresses. This arrangement gives a wonderful play of light and shade, and an appearance of great depth and strength. The octagon at St Ouen is larger in proportion to the square tower, and simpler in construction, throwing out its flying buttresses only to the turrets at the angles. The size of the windows also gives it an air of lightness suitable to the superstructure of a tower limited in the depth, massiveness, and number of its buttresses, as must be the case with a tower supported in the centre of a wide and lofty church.

In 1822 the spire was struck by lightning and burnt, but was replaced by the present ponderous structure of open cast-iron work from the designs of M. Alavoine, who died in 1834, having been at work upon it for some years previously.

The spire of Rouen Cathedral is legendary. This "unlucky manufactory chimney" has served a number of writers for a long time as a butt for sarcasm and laughter, and this work of Alavoine, who was, nevertheless, one of the architects of the Column of July at Paris, had, until the lantern was fixed upon the apex of the spire, only found detractors.

This had been set up and for long years stood in an

* So called because built by the sale of indulgences granted for the eating of butter in Lent.

adjoining courtyard. Put into its place, this last portion of the spire considerably modified its aspect, and the gigantic *flêche*, 150 metres in height, has since then been justly appreciated. It was in or about 1879 that the work, commenced in 1827, entered into its last phase. The nakedness of the base before was most unsightly. The architect had projected to overcome this by the aid of large turrets around it, and these were found effectual. They are nearly 25 metres in height.

The following strikes me as the reason why the present structure is so unpleasing to the eye. It consists mainly of a certain number of long iron bars, of apparently equal thickness throughout (if they diminish towards the top, they do it imperceptibly), the lower ends of which rest on the tower, the upper being gathered together at the highest point. The light tracery which fills the openings, when seen from any distance, can hardly be taken into account in considering the substantial structure. Consequently, every horizontal section of the spire appears to be accurately, or nearly, equal; there is no diminution in weight as we ascend; a foot taken vertically, near the bottom, would be little heavier than a foot so taken at the very top; the only difference being in the connecting tracery, which, as remarked above, the eye scarcely takes into account. Now, in an ordinary stone spire, even if the walls themselves are continued of the same thickness, there is manifest difference between the sections, or the weights of portions measured on equal vertical lines, near the bottom and the top, and this even when the spire is so much pierced as to become a mass of open-work, as in the cathedral of Freiburg-im-Breisgau, where the masonry evidently becomes lighter in proportion as it ascends. In fact, in this iron spire of Rouen, this increasing lightness, the distinctive feature of a spire, is altogether lost; nothing would give it, except substituting a pierced plating of metal for the light tracery.

The rich effect of the west front of Rouen Cathedral arises rather from the diversity than from the harmony

of its parts; these differ exceedingly in character, origin, and state of completion.

Some portions are left in the block, the details not carved; in others the process of undercutting, as in the florid mouldings over the central door, has been carried to its highest degree of finish. In respect to character, we have some parts, as in the round arches over the two lesser portals, to which it would be hard to deny a Romanesque origin; and others, such as the upper part of the façade, which are known to have been completed in 1538. In this front then all that diversity of styles which has rendered this building famous is represented, except so far as regards the extremes of age and character, of which the earliest exists, as already mentioned, in the lower parts (on the eastern side) of St Romain's tower, and, with regard to the most recent, the *rococo* work of some furniture in the interior.

The two noble towers of St Romain and Le Beurre, of which some description has already been given, make a fine façade to the building, which, although it cannot compare in many important points with some of the other great churches of France, is one of the most picturesque and beautiful in that country; indeed, as regards the west front, we are almost driven to the wild luxuriance of nature to find anything to which it is possible to liken it. It cannot be ranked with that of Chartres for simple solemn grandeur, nor does it approach the transept façades of Beauvais in gigantic height.

The almost perfect design of the front of Amiens Cathedral has no rival in that of the capital of Normandy, nor does the metropolitan cathedral compete with that of Soissons in elegance of proportion—a quality which alone renders the last-named building one of the most beautiful works in existence. Lacking the mighty simplicity of Rheims, the majestic gravity of the cathedral at Paris, Rouen Cathedral has excellencies of its own which render it worthy to be mentioned with great honour. Although the enormous roof of Amiens is but twenty-two feet lower

than the south-western tower of Rouen, that very vastness throws all the other parts out of proportion, and lamentably reduces the effect of the whole. It is contended, for the honour of Rouen, and upon unchallengeable authority, that this façade is wholly the work of native artists. The folly which attributes all good work to Italians is now exploded; example after example prove that each nation possessed its own able men. It is to the lateral doorways in the façade of Rouen Cathedral that the student will pay more than one enraptured visit.

As regards architectural detail in France during the second half of the twelfth century, it is to be noticed that in a great number of buildings it was of extraordinary delicacy and beauty of execution. The three western doorways of Chartres, a doorway in St Benigne, Dijon, the south door of Le Mans Cathedral and the north and south doorways of Bourges Cathedral, all date from about 1150. They are remarkable not only for the astounding skill of the mechanics who wrought the curious sculptures with which their columns and other members are covered, but for the remarkable fact that among the branches of foliage, in which the utmost skill of Byzantine artists is rivalled, nude figures and animals are represented, with a feeling for nature which is all the more surprising when compared with the stiff and conventional representations of life-size human figures in the same work.

The century closes with an example of still greater excellence in the north and south-west doors of this magnificent cathedral at Rouen, work whose beauty of design and perfection leave nothing to be desired. They are, to my taste, the most interesting and exquisite portions of the church. Their style is so early, and so immediate a deduction from Byzantine or Romanesque work, that one can imagine a man who had been taught to believe in the absolute perfection of our English fourteenth-century style would be long before he appreciated to the full their perfection. They are, moreover, of a kind of work which is as rare as it is excellent. In England we have nothing, as

far as my memory serves me, of similar style. These minor entrances to the aisles on either side the principal portal form a singular contrast to it in workmanship and detail, and though somewhat rude and coarse in execution, they do not suffer by comparison with the richer work of the Flamboyant period adjoining; indeed some would go so far as to say that they were superior to it. Whether this be the case or not, the subjects in the tympana are most vigorously treated.

Those in the tympanum of the northern door represent scenes in the Death of St John the Baptist, arranged under a series of round arcades across its width. At the left hand the crowned King Herod is seen at his supper-table, seated, with three other individuals, on a bench or couch. The one next to himself, on the left hand of the spectator, is a female, wearing a diadem of simpler design than his own; this, of course, being intended to represent Herodias. The next figure is that of a man; but we have no intimation from the page of Scripture enlightening us, beyond the fact of Herod's entertaining at this birthday feast his lords, high captains, and chief estates of Galilee; the third figure, therefore, and the fourth alongside, which is that of a female, may be supposed to represent this class of guests. Three persons are seen below the dais, on which the table stands. The central figure, a female resting on one knee, is lifting up a vase or small tureen; the figure immediately behind her is a young girl, the lower half of whose arm is broken off; but she must have been represented in the act of serving. A little dog is sitting on his haunches behind her, with his fore-feet held up in the attitude of begging. The male figure, immediately before the principal female attendant, is seated, the right arm and hand resting on his knee, or rather in his lap. The left hand is gone. It may have been designed to represent an attendant; but there is all the expression, in the countenance, of an aged blind mendicant. This effect may have arisen from decay in the stone about the eyes.

Immediately beyond the end of the table, to the right of the spectator, is seen Salome, the daughter of Herodias, performing a feat nearly resembling a "somersault," or going head over heels. Beyond this are seen two female figures, which are to be considered as in a separate compartment; for the taller of the two is meant for Herodias (the diaper is exquisitely wrought), who holds out her left hand as if to steady the burden borne in the hands of the other figure, Salome, who is presenting to her, not "a charger," but a vase or basket, on the top of which is a human head, the hair only turned towards the spectator; and, indeed it would have been impossible to recognise the round mass of stone for a head—as seen from the pavement below—but for the Scriptural tale of horror being so well known. This shows that the sculptor had not taken the precaution of elevating his model, to ascertain how much would meet the eye at the height (about twenty-five feet) at which the relievo was contemplated from below; for, though the entire face is, doubtless, sculptured, and the left cheek lying exposed uppermost, no part of the head is visible except the back; and not enough of *that* to indicate precisely what the object is which is being carried by Salome. Herodias keeps her right hand enfolded in her robe. Beyond this group is seen a tall man in hose and Plantagenet tunic (with what seems woolly hair—that of a Moor probably), brandishing above his head a long sword with which he is preparing to decapitate the prisoner (St John), who is seen putting his head out of a window (the shutter of which is thrown back), and meekly placing himself in a position favourable to the death-inflicting descent of the weapon; his hair is also held over his right temple by the executioner. There are numerous barred windows in the building representing the prison, and the Baptist is in the basement floor; but the sculptor has very equivocally regarded the wording of the text, which both in St Matthew and St Mark expressly says, "in the prison": the saintly prisoner being "in" certainly; but the executioner *without*. Considering the period (the early

part of the thirteenth century) at which this relief was originally wrought, the work is remarkably fine, and wonderfully well preserved.

There are some very beautiful groups in the tympanum of the south-western portal, representing, apparently, the scourging and mocking of Christ (this work is apparently much injured), and in the compartment above it, the session in Glory, enclosed by the *vesica piscis* or mandola, and adored by angels and men.

I will only say further, as to these remains of the earlier cathedral at Rouen, that they have had the rare advantage of not having been restored, and that they are entirely covered in all parts with work of almost uniform excellence, though I have a predilection for the sculpture illustrating the martyrdom of St John the Baptist in the tympanum of the north-western one. The effigy of Archbishop Maurice is singularly elaborated; the patterns on the vestments, the details of the censers, and indeed all parts being finished with the elaboration of a genuine Pre-Raphaelite.

These doorways are placed between large buttresses, and arches are thrown over them from buttress to buttress. Between the arches of the doors and these upper arches, a small space of plain wall remained, which has been treated in the most ingenious manner. Figures are marked in outline on the stone, which were, I think, painted, and the ground throughout is diapered with a very simple pattern sunk in the stone. Over the south-west doorway was the Last Judgment; and over the north-west Our Lord seated with angels and saints on either side. In the former Our Lord is seated on a throne, between two candles; angels present souls to Him, other angels bear a soul in a sheet, and others on the right drive the wicked into hell.

The visitor having completed his survey of this wonderful façade, will next repair for a leisurely inspection of the bas-reliefs sculptured on all sides of the great north transept doorway—the *Portail des Libraires*.

The two subjects most worthy of the attention and

which, but for the culpable sportiveness of the monastic artist who designed them towards the close of the fifteenth century, would have awakened, as they ever ought, feelings of the utmost awe and reverence, are the General Resurrection and the Last Judgment.

These are in the pointed tympanum. In the latter scene, Satan and his evil angels are represented dragging into eternal punishment a crowd of condemned, among whom are plainly discernible a Pope and a mitred abbot. In the centre are seen Our Lord and His angels, welcoming to eternal happiness a group of hooded friars !—a tolerably good internal presumptive evidence that an "ingenious" friar must have been the decorative designer reserved for the working drawings of the masons of this doorway! The variety of monstrous shapes and chimeras, respectable and unseemly, typical and anti-typical, sculptured in stone medallions, eighteen or twenty inches square, all about this portal, present a series of absurdities unparalleled, one would think, in the whole realm of mediæval iconography. Several compartments exhibiting the work of the Creation, Cain and Abel, and the life of Joseph are well handled, especially the first named.

One can distinguish, also, King David playing with a hammer on five small bells; but the majority of the figures are composite—half monk, half monkey; monks' heads and shoulders engrafted on apes, goats, boars, lions, asses. satyrs, or horses (centaur fashion); nuns' heads and shoulders on mermaids' bodies; friars' heads and bodies, and dolphins' tails, shooting with bows. One figure represents an owl, with the head and cowl of an abbess; another, a friar with long, turkeytail-like feathers instead of hair, clothed in the costume of his order down to the waist, at which point he becomes a lion. He is represented blowing lustily on a clarinet, which is in his left hand. A tambour is suspended alongside of the instrument, which he is represented beating with a stick held in his right hand. But the list of these grotesques is longer than Homer's catalogue of the ships at the siege of Troy.

Apart, however, from an almost unexampled beauty of execution in the details, which gives them claims to more than ordinary attention, the north and south transept ends of Rouen Cathedral display so admirable a combination of the leading features of the Complete Gothic style, that no better opportunity will offer itself of becoming acquainted with what will be found to be the general arrangement of a front of this date, wherever buildings of this class exist in a perfect state.

The arch of the doorway whose sculpture has just been detailed is surmounted by an acute triangular canopy rising to the height of the centre of the rose window, completely pierced into geometrical designs, of which some of the compartments receive the additional decoration of a group of figures. A broad horizontal band of foliage, and a moulded string above the apex of the door-archway, crowned by a low parapet of geometrical form, neither intercepting the lines of the canopy nor interrupted by them, terminate this first plane. At the distance of some feet behind the parapet is opened the lower part of the great window of the front, comprising the whole space between the buttresses at the angles, above which retires slightly the upper portion, composed of a magnificent rose, the transition from one to the other being managed by a moulded inclined plane above a flowered string. A very rich border, composed of small full-length figures and cherub heads, with expanded wings, enclosed in two strings of foliage, completely surrounds the window, which, like the portal, is crowned by a triangular canopy filled with tracery of curvilinear form.

The parapet extending behind it (the lines of the two being independent of each other, as in the lower instance) resembles the portal parapet. The high-pitched triangular gable which finishes the elevation constitutes the fourth plane, whose surface is relieved by blind tracery of purely geometrical design.

It is impossible in this place to do more than glance at the several portions of the interior of so bewilderingly

interesting a building as Rouen Cathedral. In its varying phases of Early Gothic we may read the habits and motives and almost discern the thoughts of its promoters at certain periods; and even in the successive alterations and additions one cannot fail to observe the different types of beauty which have formed the prevailing standard of various eras. Particularly instructive is the difference between the elevations of the choir and transepts and that of the nave. The choir, begun in 1207, seems to have been designed before the influence of French Gothic in the Ile de France had made itself felt. It is distinctly "Norman," like the nave of Seez.

Here we find boldly moulded arches rising from very tall cylindrical columns with conventional foliage in the elongated bells of their capitals. These lofty bays of the choir at Rouen are carried round the five-sided apse in a grand sweep, and surmounted by a triforium arcade—with an unpierced wall detached behind them—composed of uncusped lancet arches on slender shafts. In the choir, the clerestorey windows are of four lights with one large and two smaller circles by way of tracery, but those in the apse were altered in 1430 to curvilinear ones of three lights. In the transepts the arcades opening into the aisles are of the same height as those in the choir, but have slender shafts attached to the piers supporting the groining ribs, whereas in the choir the groining shafts are only brought down to the abaci of the columns. The upper stages range with, and are similar to those of the choir; but here we may study the original fenestration of the clerestorey, which is composed of coupled lancets, rather wide, and some of them containing Flamboyant tracery. The Early French work in the aisles of the choir, and in the apsidal chapel opening from the eastern aisle of either transept has hardly a rival for grace in other productions of the "lancet" epoch.

When the architect came to design the nave he seems to have felt dissatisfied with the somewhat exaggerated proportions of the arcades in the choir and transepts,

so—obliged, however, to keep the height of his aisles the same as those in the eastern parts of the church—he hit upon the very happy idea of breaking up his elevation into four stages. First he gives us ten bays of pointed arches springing from shafts clustered against the great piers of the groining ribs; then over this he places an equal number of arches much lower than, but in other particulars, corresponding with, those below, and opening into the aisles behind. Next, he forms a passageway in the thickness of the wall above these arches, defending it with a pierced balcony behind which is a blank wall space, surmounted in its turn by the clerestorey whose windows are of the same type as those in the choir. In the last four bays on either side the nave, the portion of the elevation occupied in the first seven by the above-mentioned gallery has been altered by a later architect, who filled up the space to the spring of the clerestorey windows with Flamboyant arcade work.

Such an arrangement as the breaking up of the lowest stage of the elevation into two divisions must be regarded as one of those instances common in mediæval architecture of seizing upon a difficulty as the best opportunity of achieving a success. The floorless triforium is not a very common feature. In France we meet with it in the fine First Pointed nave of the church at Eu, near Tréport; in Italy in the cathedrals of Genoa and Modena; and in the nave of our own Norman Rochester.

The vaulting of the nave aisles at Rouen is as beautiful as it is valuable and instructive. The groining ribs diverge from small shafts which rest on the stringcourse above the pier arches, these shafts corresponding to those of the open triforium. But perhaps the most striking feature in these aisles is the group of five slender shafts detached from each other, resting upon the abacus of each pier capital, and serving to relieve the bare spandrel of the arch in the most fascinatingly beautiful manner. The chapels opening out of the aisles are of course of the same height as the two first stages of the nave arcade together,

and are lighted by large geometrically traceried windows of four compartments, many of them retaining their superb late thirteenth or early fourteenth century glazing. The views looking east up these aisles at Rouen is most engaging, and at the point where they follow the curve of the great apse the "mosaic" stained glass in the lancet windows produces a beautiful and solemn effect. This was enhanced, as I once saw it, by the great crucifix being borne between the two candles in that procession before High Mass on Sundays, which is one of the old "uses" still retained in the churches of Normandy.

The visitor to the great French churches for the first time cannot fail to be astonished at the absence from them of the rood-screen. Artistically speaking, a church, great or small, without a screen resembles the play of "Hamlet" with the principal figure omitted. The nave and the choir are actually distinct portions of a building, and it is but reasonable that they should be made to appear, as well as to be, such. Without straining symbolism beyond its simplest and most common-sense import, some dignified means for separating the clergy and choir from the people in a church is needed both practically and æsthetically.

The rood-screen was the principal means of effecting this desirable separation by the builders and founders of churches in the Middle Ages, and was first adopted in the monasteries, as being essential to their order, and yet enabling the laity to share, in a measure, in services not primarily intended for them. The practice spread thence to the cathedrals and parish churches during the thirteenth century, but with the reasonable modification that the screens in them were made more open, to enable the faithful to see and take part in the whole of the services which were performed in their behalf, and in which they were to join.

Although the ancient screens that have been left in France are unfortunately few and far between, their destruction is not to be always credited to the fanaticism

of the Calvinists in the sixteenth century. It is rather to the apathy and inartistic feeling of the Louis XIV.–XVI. periods that the disappearance of these charming adjuncts to the great French churches is due. When the mediæval rood-screens were destroyed at the period just alluded to they were replaced by an equally high and close, but miserably meagre wall in the worst Italian edition, so that the excuse that the old rood-lofts were removed in order to enable those seated in the nave to see and take part in all that was going on in the choir, falls to the ground. These Pagan erections were, from an æsthetic point of view, better than nothing, perhaps, as they served to give an appearance of additional length to the churches, but during the Gothic Revival period in France they have, one by one, succumbed to the mistaken notion, prevalent yet, that a church should be as bare as a barn from end to end, and that all *mystery* should yield to the obtaining a clear "vista" from the west door to the very *penetralia* of the apsidal chapels.

In France during the last three hundred years there have been four classes of screen destroyers—the Calvinist, the Pagan, the Revolutionary, and the Modern.

No. 1 defaced the magnificent works of mediæval antiquity; No. 2 removed them altogether and replaced them by erections in the most depraved taste of the Renaissance; No. 3 completed the work of spoliation begun by No. 1; and No. 4 removed them in whatever style they then existed.

The majority of the ancient rood-lofts in France were works of the Later Gothic period, and to judge from the drawings extant of some of them, must have been truly magnificent. At the present day the number of screens remaining in France, whether close or open, whether of stone or wood, is, considering the enormous number of the churches, a sadly small one.

The following are the stone *jubés* still remaining *in situ:* Appoigny (a lovely Early Pointed church in the department of Aube); Albi and Auch Cathedrals; Arques-

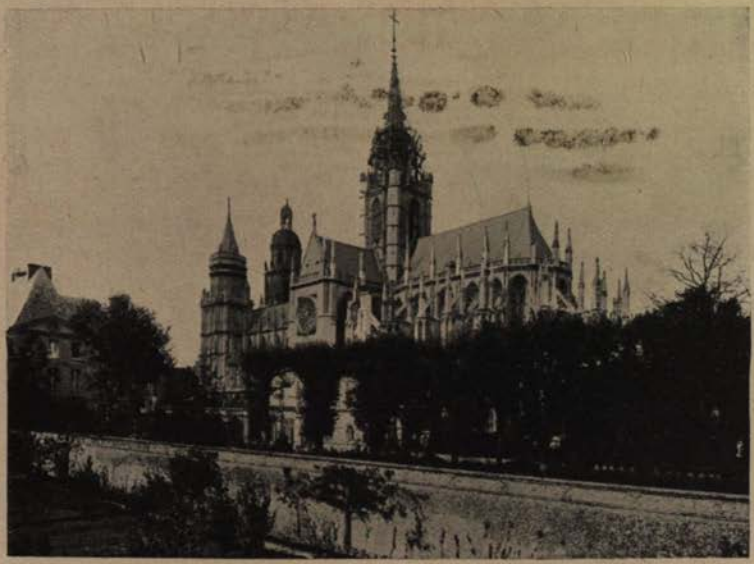
la-Bataille, near Dieppe; St Bertrand de Cominges, at the opening of the Val de Barouse in the Pyrenees; Nôtre Dame de Brou, near Bourg-en-Bresse; La Chaise Dieu (in Auvergne); Nôtre Dame de l'Epine, near Châlons-sur-Marne; Le Folgoët (Finistère); La Madeleine, Troyes; St Etienne du Mont, Paris; and St Florentin (in Yonne).

The following stone *jubés* are extant, but have been removed to other parts of the churches: Rodez Cathedral; Limoges Cathedral; Sainte Seine (Côte d'Or); St Martin, Pont-à-Mousson; Quimperlé; St Géry, Cambrai, and St Géry, Valenciennes.

Of wooden rood-screens the following examples may be cited: Luyères and Villemaur (in Aube); Moutiers-Hubert (Calvados); Nôtre Dame de Lamballe (Côtes du Nord); Lambader, Saint Herbot, La Roche Maurice, and Kerfons (Finistère); Saint Fiacre-du-Faouet, Saint Nicolas, Ste Avoye-de-Plumeret (Morbihan); Lynde (Nord); Saint Germain-de-Clairfeuille (Orne); Moulineux (Seine-Inférieure).

I have alluded in another part of this book to the long duration of the Geometrical Decorated style in France. We have a perfect exemplification of this in the Lady Chapel of Rouen Cathedral, which although in progress during the first half of the fourteenth century (1302–1366) when the Flowing Decorated had become established in England, shows no signs whatever of a curvilinear tendency. This chapel, one of the largest dedicated to the Virgin, in the same position in France, *i.e.*, at the extreme east end, though on a much smaller scale than the graceful Saintes Chapelles at Paris, Vincennes, and St Germer, is on a similar *motif*. It is of four bays in length, the one adjoining the three-sided apse being narrower than the others. The windows in the wider compartments are of four lights, those in the narrower one and the apse are of three; all have geometrical tracery of the very finest description, and externally are set in deep arches whose mouldings are stopped by the massive pinnacle-surmounted buttresses.

ROUEN CATHEDRAL : SOUTH AISLE OF THE NAVE



EVREUX CATHEDRAL : FROM THE SOUTH-EAST

Each window arch is surmounted by a straight-sided gable richly crocketed, and filled in with open tracery of the best character. At the apex of the apse roof is an angular pedestal supporting a figure of the Virgin and Child.

One of the most elaborate, and, perhaps, one of the most beautiful specimens of Early Renaissance detail to be seen in the whole of France is the tomb of the Cardinals known as the Georges d'Amboises, Archbishops of Rouen (uncle and nephew), on the south side of the interior of this Lady Chapel. The general design is evidently the work of an architect, and the figures and carving display the master's hand. Roland de Roux is said to have been the author, and his influence and care are to be noted even in the minute elaboration of their ornamentation.

Regnaud Therouyn, Jean Chaillon, André le Flament, Matthieu Laignel, and Jean de Rouen are all mentioned in connection with the execution of the monument. Pierre Desobaulx, to whom is due the beautifully sculptured Radix Jesse in the tympanum of the great western portal, most probably designed and carried out the figures of the apostles, seated in pairs within the niches ranging above the hooded canopy of the tomb. The figures occupying the arched recesses in the plinths, or base, represent the Virtues, and are attributed to Regnaud Therouyn, and to André le Flament St George, the patron saint of the brothers D'Amboise, which gracefully fills the centre panel between other saints or martyrs; and the two Cardinals, in devotional postures, face eastwards, kneeling towards the altar of the Lady Chapel. The simplicity of the leading lines, and the admirable composition of the monument as a whole are worthy of special remark; and in no way are multiplicity of parts or varied details, which give so conspicuous a character to the design, allowed to override or unduly assert themselves in the general appearance of the structure. It possesses all the freedom of the style without any of the extravagance mostly associated with the Renaissance.

EVREUX

Of all the French cathedrals to whose completion successive ages have brought the tribute of their architectural inventions, that of Evreux affords one of the most complete instances, though one link in the chain is wanting.

Dedicated in 1077, though not completed until 1112, damaged by fire in 1119, re-established in 1139, parts of the original edifice may be easily recognised in the arcades of the nave.

After 1202 the upper part of the nave was built, of which the triforium may be referred to the reign of Philip Augustus, and the windows of the clerestorey to that of St Louis. Under the latter, the series of lateral chapels was commenced. In 1275 the enlargement of the choir was undertaken, in a style grander than the rest of the church, finished with a complete apse, and built with all the elegance of the Gothic style at a period when it had attained its highest excellence, both here and elsewhere in Europe.

In the middle of the fourteenth century the district of Evreux, having become the theatre of the war which John the Good, King of France, and Charles the Bad, King of Navarre, waged against each other, was alternately ravaged by the partisans of one or other of these monarchs. In 1355 a struggle for the possession of Evreux was followed by a calamitous fire, in which the cathedral, the bishop's palace, and the greater part of the city suffered. That the beautiful choir of the cathedral was not included in this disaster we possess the most convincing testimony; for four of the stained-glass windows, intended to commemorate the large share Bishop Geoffrey III. (1335–40) had in its construction, still exist, with the effigy of the prelate, his arms, and accompanying inscription, nearly intact.

A few years later (1374) the interment of the Bishop

Robert at the foot of the high altar is mentioned; and two years subsequently, in 1376, Charles V. is stated to have given 200 livres d'or for renewing the stalls in the choir; an expenditure which, not being absolutely urgent, would naturally have been postponed until the restoration of the choir was effected; for which purpose the interval of twenty years or so, in the midst of the obstacles opposed by the disorders of the times, appears somewhat too short had the whole of this portion been devoured by the flames.

The Lady Chapel was rebuilt and lengthened between 1465 and 1467 by the notorious and ill-fated Cardinal Balue, with the funds granted to his entreaties by his crafty and tyrannical master, Louis XI. To the same prelate we owe the south transept and the central tower with its graceful openwork spire of lead, the library, a part of the cloister, and several buttresses and flying arches, at that time supposed to be essential to the stability of the eastern part of the church.

Balue's successors, Ambroise and Gabriel le Veneur, especially the latter, who occupied the episcopal chair of Evreux from 1531 to 1574, constructed the façade of the northern transept, which is a marvel of combined delicacy and boldness. Fortunate in avoiding the contact of the succeeding style, by which so great a number of Flamboyant examples are disfigured, this façade has just claims to be considered the most perfect, beautiful, and consistent of its class. The same prelate renewed windows, restored the buttresses of the nave, and bestowed upon his cathedral the further benefit of the completion of most of the chapels along the nave aisles.

The style of the Renaissance shows itself only in the western façade, whose towers received their completion during the reign of Louis XIII.

With these dates before us, we may proceed to an examination of this interesting cathedral, in which a specimen of every style except the First Pointed finds a representative.

The plan of Evreux Cathedral, by the addition of different epochs, comprises a nave of seven bays with chapels formed between the buttresses; transepts, without aisles; choir of four bays and an apse formed by seven sides of a decagon. Fifteen chapels open upon the choir and its circumambient aisle. The Lady Chapel has three bays and is closed to the east by five sides of an octagon; the two succeeding chapels on either side represent three sides of the same figure, while the remaining ten are parallelograms formed by setting back the wall on the outer edge of the buttress. Completing the plan, we have a pair of massive western towers.

The interior, rather narrow in its western arm, is nevertheless of great beauty and solemnity. The seven Norman Romanesque pier arches, extending from the west door to the crossing, are circular, of two orders, and are sustained upon piers of uniform composition. They present two modes of treatment of the arch-mouldings: the five western ones having edge-rolls, whilst the two on each side adjacent to the transept have unmoulded edges, and merely a massive half-cylinder on the face of the subarch—a distinction which has raised enquiries with regard to the latter as a vestige of the cathedral dedicated in 1077, and to the former as being the remains of the one which arose after the catastrophe of 1119. But the circumstance alone of a somewhat greater complexity in the disposition of these members, unaccompanied by a corresponding change in the accessories, as the section of the abacus, the base, and decoration of the bells of the capitals, which here are identical throughout, is too uncertain an indication to be much relied on as implying a difference of date, in proof of which assertion may be adduced the fact of many First Pointed arches consisting simply of two orders of square-edged members. The piers in these Romanesque arcades of the nave at Evreux have been mutilated in front from the triforium string-course upwards, and towards the sides aisles completely cut away, when the vaulting of this latter portion was

renewed during the Flamboyant epoch. Such are the relics of an edifice which, according to the testimony of the historian, Guillaume de Jumièges, had few rivals in magnitude and splendour in the province of Normandy.

The clerestorey is very noble. The windows are lofty ones of four lights each, and take an octofoiled circle at their summit, while a smaller foliated circle rests upon the apices of the lights below. These latter, it should be remarked, are not pointed arches trifoliated, but trefoil arches. The external order of the window arch fulfils the office of the wall rib, and is prolonged to the string-course of the triforium.

This last-named order in the elevation of the nave at Evreux, though apparently contemporaneous with the superstructure, is hardly so favourable a specimen of its style. It is composed of four trefoil-headed openings corresponding to the lights of the clerestorey window; and each aperture on the south side is crowned by a plain dripstone, on the north by a triangular crocketed canopy. At the foot of the galleries extends a low parapet of quatrefoils, mere piercings in a solid surface.

The chapels which border the nave aisles were opened during the prevalence of the Decorated style. For the contemporaneous windows have been substituted Flamboyant ones of very marked character, inasmuch as some of them offer examples of those unsymmetrical-sided ogee lights which appear one of the last extravagances of this period of art. The architect, on this occasion, however, has taken care to remove every vestige of the former. At an interval, probably not very remote from these insertions, the restoration of the vaulting of the aisles was effected. Its groining ribs, formed of ogee fillets, subside into the vertical face of the mutilated remains of the piers of the nave arcade and corresponding wall pier of the aisle; and over the original round pier arch is constructed a pointed one, which was necessary for the production of uniformity in the vaulting cells.

In the lantern and the transepts, the Flamboyant reigns

with undisputed sway, and appears with certain contrivances of construction and modes of enrichment, as novel as effective. In no part of France, perhaps, was this culminating effort of Gothic art manipulated with such grace as in Normandy: Louviers, St Maclou at Rouen, Alençon, and Caudebec sufficiently attest this.

The octagon lantern over the crossing is remarkable for the form of the pendentives, by which the transition from the square to the polygon is effected, there being triangular spaces with the apex downwards, and having the surface covered with an intricate network of block tracery. The lantern itself is of two stages in elevation. In four sides of the upper storey is opened a window (glazed) of four lights, with Flamboyant tracery in the head, whilst in the alternate sides, against which the external buttresses are built, the same design appears in panels. In the lower storey there are mere apertures pierced in the inner face of the wall, to light the passage which coincides with the thickness of this; and above them, running round the polygon, we have a pierced parapet, with a broad string of foliage below projecting over the angles so as to form rich corbels there. The groining ribs of the eight-celled ceiling which covers the lantern subside at their springing points on the circumference of an engaged shaft in the angles of the polygon.

Into all the minutiæ of elegant detail in which the transepts abound it is impossible, within these limits, to enter. Suffice it to say that the front of each arm is lighted by a glorious rose window, of which the tracery in the northern one is of more complicated design than that in its opposite sister.

It would appear that when the chapter entered upon the task of rebuilding their choir in that Early Decorated style of which it forms so beautiful an illustration, they wished to extend its breadth. To do this, without incurring the additional trouble and expense of widening the eastern arch of the crossing, they had recourse to the "canted" bay, that is to say, they made the first

EVREUX CATHEDRAL : THE NAVE, LOOKING EAST

SEEZ CATHEDRAL : THE NAVE, LOOKING EAST

compartiment on either side slope slightly outwards, and the requisite breadth being thus obtained they built the remaining bays in a line from this point.

In the choir of Evreux we find ourselves in the presence of pure and well-developed Decorated, to which style the whole of the eastern limb with the exception of the apsidal chapels owes its existence.

The arches of the four bays into which it is divided, are obtusely pointed at the summit, are carried upon pillars composed entirely of slender circular shafts, alternating with semicircular hollows, and small square fillets, woven round with wreaths of superposed rows of natural foliage and mouldings. The Decorated of France possesses no more beautiful and complete exemplification of the governing principle of the style than the effective grouping of these clustered cylinders. The clerestorey windows in the four bays of the choir are of four lights. The head of each window contains a circle of five cuspings, resting on two pointed arches, each of which includes a curvilinear triangle, foliated, upon the apices of two pointed trifoliated arches below. The windows in the clerestorey of the polygonal apse, to adapt themselves to the narrower pier arch, which it should be said is made stilted, are of two lights apiece; each light is surmounted by a curvilinear trifoliated triangle, and these in their turn are surmounted by a cinq-foliated circle filling the external arch.

The triforium stage of the choir and apse seems to have been reconstructed at a much later phase of the Decorated style, and is of exceeding richness and beauty. The wall behind the arcades is pierced with windows, not much dissimilar from the arcades in front of them, and glazed.

In the windows of the chapels round the apse there is much tracery of the curvilinear kind worthy of study, particularly in the Lady Chapel, where the *fleur de lys* enters charmingly into the composition.

Evreux Cathedral retains a considerable deal of its ancient stained glass.

On a comparison of the intrinsic evidence derived from the monument itself with its written history, we find a direct contradiction to its assumed destruction by fire in 1355, in the preservation of four of the windows of the apse, whose construction preceded this period by some twenty years (1335–1340). These windows are, one in the central bay of the apse, the one contiguous on the north, and the two adjacent on the south. The clerestorey window of the nave, commemorating the accession of Guillaume de Cantiers to the see (1400–1418), is the fifth on the north side from the west in the nave. In addition to the figured glass at Evreux the student will find much to engage his attention in some beautiful quarry-work formed by the leads in diamond-shaped compartments. These have floral designs.

At intervals the leads are omitted in order to secure one large compartment of the same shape, and this is decorated with a circle containing the figure of an angel. There are other beautiful examples of pattern-work in glazing, of a more conventional type, but none the less worth studying.

On the outside of the cathedral there is a great deal of good Flamboyant work; the façades of the transepts are quite models in their way, and the octagonal lantern is set on the square crossing in a very elegant and artist-like manner. The exterior of the north transept is a particularly admirable example of this epoch, the flanking turrets being very rich, without overpowering the space between them, and being terminated by very graceful clusters of canopies and pinnacles. This front appears to have succeeded in attaining that uniform richness and elegance at which the south front of Beauvais has aimed and failed.

If anyone wished to trace the Flamboyant to its final disappearance in the revived Italian, Evreux offers many good materials for such a task. A most admirable series of wooden screens to the chapels surrounding the choir gives examples of almost all the ways in which one of

these styles may modify the other; and shows, what we might not have so readily supposed, that in wood, at least, many beautiful mixtures may be made of them.

The two towers of the west front are also examples of a similar, or rather a later mixture, made by two different methods; and probably neither of them will be judged so favourably as the woodwork. Like the Early Renaissance towers of St Michel at Dijon and the late ones of the cathedral at Rennes, these western steeples of Evreux may be considered as Gothic conceptions expressed in Classical phrases.

BAYEUX

ODO, Bishop of Bayeux, before the close of his long episcopate, extending over the space of nearly fifty years (1049–1098), thirty-eight of which were devoted to the construction of the cathedral of his diocese, had the satisfaction to witness its termination. Its consecration, in accordance with an almost universal custom, was celebrated some years previously to its completion, in a year rendered famous in the annals of Normandy (1077) by the dedication of the cathedral at Evreux, of the Benedictine church at Bec, of the Abbaye aux Hommes and the Abbaye aux Dames at Caen, etc., as recorded by Ordericus Vitalis.

Sharing the common fate of the ecclesiastical edifices raised in these turbulent ages, its pristine splendour proved but of transient duration. Burnt in an attack upon Bayeux by Henry I. of England in 1106, restored by the same monarch, it became the prey of a second conflagration during an incursion into the province by Henry II. in 1159.

The damages of this latter calamity are said to have been repaired by the Bishop Philip, who ruled the diocese from 1142 to 1164. It must be remarked that though the expression of the chroniclers of these events appear to

point to a total destruction, this inference is contradicted by the actual state of the building, whose examination will disclose every architectural indication of the preservation of some portion of the work of Odo.

In fact, Bayeux, like our own cathedrals, is an assemblage of miscellaneous architecture, combined upon Norman foundations, or Norman walls and arcades. These are the means by which so many of the great churches of Northern Europe became possessed of so many choice specimens of different ages. A whole church in a single style is of rare occurrence; when we meet with it as at Salisbury and Laon it is appreciated; but an injury is done to the history of architecture by *reducing* churches of various styles to this condition.

Though it is a composition of various dates, thrown together in a casual sort of way, and though the details of the two towers at the west end do not exactly agree, yet the different stages of the façade of Bayeux Cathedral are worked together so as to produce a very effective result. The later work seems so much to be struck upon the earlier as to grow out of it. One could hardly have thought that the spires of Bayeux, among the most elegant of the elegant spires of the district, would have looked so thoroughly in place as they do when crowning towers the lowest parts at least of which are the work of the famous Odo. There is nothing of that inconsistency which is clearly marked between the upper and lower parts of the front of St Etienne at Caen. They taper from the very ground, in consequence of the buttresses, which are massive, and project in many stages. The central tower is finished with a modern octagonal tower of Flamboyant design terminating in a cupola, good in its way but not grouping very successfully with the western pair of spires, and the outline would have been finer if the octagon had been kept below the elevation of the early steeples, as at Coutances and St Etienne at Caen.

The interior of the cathedral, besides its spaciousness and grandeur of effect, is attractive on other grounds.

BAYEUX—FROM THE MEADOWS

Many facts in Norman history are plainly legible in the architectural changes which this noble church has undergone from time to time. The most interesting portion is the nave arcade; the most graceful, perhaps, the choir, with its semicircular termination and corona of chapels. The church of Odo, the church at whose dedication William the Conqueror was present, and which must have been rising at the time of the visit of Harold, now survives only in the crypt of the choir and in the lower portions of the towers. The rest was destroyed by fire, like so many other churches in Normandy during the wars of Henry I. Of the church which then replaced it the columns and arches of the nave still remain. No study of Romanesque can be more instructive than a comparison of the work of these two dates. Odo's work is plain and simple, with many of the capitals of a form eminently characteristic of an early stage of the art of floriated enrichment—a form of its own which grew up alongside of others, and gradually budded into such splendid capitals of a century later as we see at Lisieux.

A striking contrast to the work of Odo—a contrast as striking as can easily be found between two things which are, after all, essentially of the same style—is to be seen in the noble arcades of the nave, one of the richest examples to be found anywhere of the later and more ornamented Romanesque. The arches are of unusual and very irregular width; the irregularity must be owing to something in the remains or foundations of the earlier building. They are crowned, however, not by a triforium and clerestorey of their own style, but by a single clerestorey of enormously tall lancets, arranged in pairs, with the faintest approach to tracery in the head. The effect is striking, but the transition is perhaps somewhat too sudden.

The choir is one of the most beautiful productions of the thirteenth-century style of the country, always approaching nearer to English work than the architecture of any other part of the Continent at that period.

The ground plan of Bayeux Cathedral does not present

any marked departures from the ordinary French ones of its period, though the chapels encircling the apse are not so pronounced as usual. It is in its proportions, which approach so nearly to those of our own cathedrals, that its main charm resides; nothing is distorted or overstrained, and there is a repose about it, both without and within, that is very satisfactory. Perhaps no church in Normandy abounds in such exquisite detail as Bayeux Cathedral; indeed it is difficult to know what to admire most—the Romanesque nave with its wealth of diapering in the spandrels, its First Pointed clerestorey and choir, or the rich Middle Pointed of its transepts and nave chapels. The whole structure is extremely magnificent. Built upon ground sloping eastwards, enabling a crypt to be formed under the choir, the eastern parts of the church assume a character of much greater height than one would be led to expect on approaching it from the west.

At the crossing, which is not open to a lantern as at Rouen, Coutances, Evreux, Lisieux, and other "Norman" churches, is a square tower just clearing the ridges of the four roofs, surmounted by an octagonal steeple of two main stages, and crowned with a dome and crocketed *flèche*. The original steeple was rebuilt in the first half of the fifteenth century. Shortly after its erection it was burnt, and rebuilt in 1477. Another fire destroyed a wooden spire in 1676, and the tower was then surmounted by a cupola. In 1855 or thereabouts the piers and arches were found, on removing the choir screen which had been set up under the western arch of the tower on the destruction of the mediæval *jubé* in the eighteenth century, to be in a very unsafe condition. This matter having been successfully put right through the skill of M. Flachet, an engineer, the whole of the upper part of the steeple was rebuilt in its present form from the designs of M. Rupert Robert, who accomplished his task with much skill and judgment, while not materially altering the well-remembered contour of the old steeple. Here is a pretty little *carillon* of bells which at frequent intervals play the first

BAYEUX CATHEDRAL
(From a drawing by Nesfield)

BAYEUX CATHEDRAL
(From Pugin's " Architecture of Normandy ")

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few strains of the beautiful old plain song melody, *Sanctorum meritis inclyta gaudia* (The merits of the saints, blessed for evermore), an evening hymn for the Festivals of Martyrs. Lying awake at a late hour of the night it was soothing to hear this solemn tune charming the darkness, and lifting the thoughts of the listener to communion with his God.

COUTANCES

THE Cathedral of Coutances, nobly situated on a plateau at the summit of the city, whose roughly paved, tortuous streets recall those of our own Durham, is one of the most graceful churches of the First Pointed age in France, the only later additions being the chapels fringing the nave, and carried out in a very pure and beautiful Geometrical Decorated style. It consists of a nave with aisles and western steeples, transepts, central lantern, and apsidal choir with double aisles and chapels. Externally the central and western towers compose a group which is unrivalled in France for grace.

Ruskin, in a singularly beautiful passage, extols the western steeples of Coutances, whose composition is remarkably good. An octagon, rising from a square tower, supports the spire. The corner pinnacles, however, of the tower, which are carried up beyond the spring of the spire, preserve the square effect, but the outline is varied by the spire lights rising above these pinnacles. A projecting turret, at the external angle of the tower, completes the whole.

The great octagonal lantern, which at dusk looks very much like the rood-tower of Lincoln Cathedral, was doubtless intended to have a spire, though it may be questioned whether the tower itself would have been improved by that addition, for which it seems too tall and slight in design; though the general effect of the whole cathedral with its two western spires might have been better balanced

thereby; but even in this state the central tower of Coutances with its coupled lancet windows on each face, its reed-like shafts, its octagonal pinnacled turrets so pleasingly introduced at the oblique sides of the octagon, and its low capping rising from within a parapet pierced with quatrefoils is truly a noble object, and with the Early Renaissance lantern of St Pierre to the south of it, assists in composing an architectural group most fascinating to the visitor for the first time to this pleasant old city of the Manche.

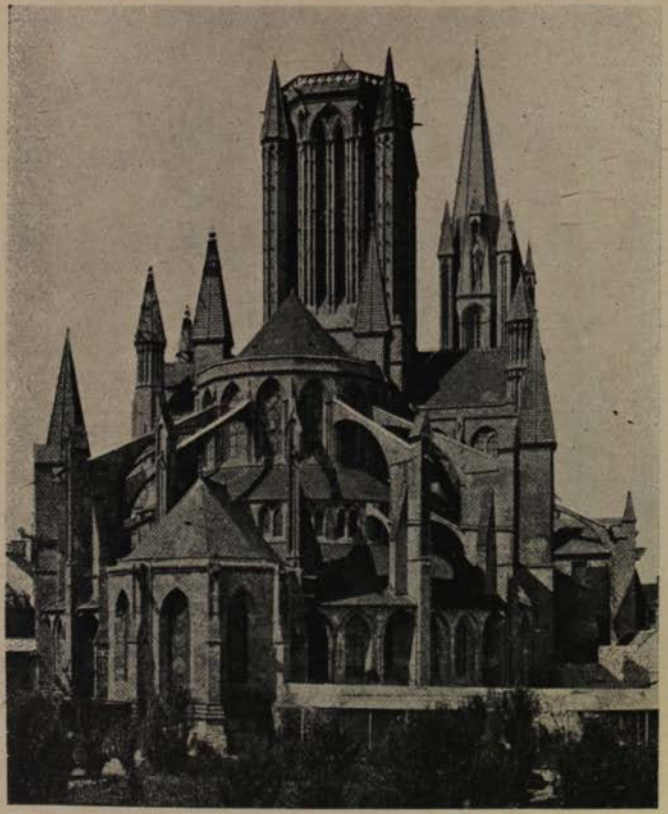
Nor is the *ensemble* of the apse with its three tiers of simple lancet windows to the main clerestorey, the clerestorey above the arches between the double aisles, and the chapels debouching from the procession path, the flying buttresses and the pinnacles, less engaging. This part of the exterior is beyond question the loveliest thing ever produced by the Norman thirteenth-century architect, and although it does not overpower one like the colossal east ends of Amiens, Beauvais, and Bourges, is, perhaps, more pleasing than any of these from the sobriety of its treatment and the modesty of its dimensions.

A deep porch projects from each of the western towers; the northern one is especially fine.

Six windows filled with Geometrical tracery varying in design light the chapels which have been thrown out between the great buttresses of the nave. To these buttresses, much richness is added by niched statues of kings and queens, while the parapets are beautifully ornamented with open tracery, but on the south side of the nave a falling off in elaboration is apparent.

Owing to the almost total absence of colour the impression of Coutances Cathedral on entering is rather cold, but the eye soon learns to dwell contentedly on the grand simplicity of the First Pointed work which here, as elsewhere in Normandy, is invested with a delicacy that is somewhat lacking in the Frankian examples.

The nave piers are all attached. Above the arches runs a balustrade pierced with quatrefoiled circles, and



COUTANCES CATHEDRAL :
FROM THE EAST

COUTANCES CATHEDRAL :
NORTH AISLE OF THE CHOIR

behind this rises the triforium, which is closed, assuming the form of two arcades under one wide arch commensurate in breadth with that of the pier arch below. Between the sub-arches of the triforium is a richly moulded circlet, and within these subarcuations the wall is relieved by two narrow unfoliated arcades.

The lancet lights of the clerestorey are very simple, having neither shafts nor mouldings, and in front of each is a passageway, defended by a parapet of trefoiled arcades on pillarets. The moulded stringcourses between the nave arcades and the pierced parapet of the gallery in front of the triforium is replete with interest to the student of Early Pointed detail.

The work on the interior of the central lantern is most rich. Immediately above the great arches, where the octagonal stage commences, is a low parapet of trefoils; then a lofty double arcade, a pair of arches filling each of the eight sides; then an elaborately sculptured string-course surmounted by another parapet, and finally tall coupled lancets from whose shafts spring the ribs of the vaulting.

In the choir, owing to the omission of the triforium, which here, as at Bourges and Le Mans, is transferred to the aisles, the arcade assumes very stilted proportions, the piers in the apse being circular and placed transversely in couples. The choir whose arches are borne on tall piers composed of clusters of graceful, reed-like shafts, has two aisles on either side of it, carried, as at Paris, Bourges, Chartres, and Le Mans, completely round the apse. These two aisles are separated by a series of pointed arches, simply moulded in the choir proper and more richly in the five bays composing the apse, carried upon short cylindrical columns with capitals boldly foliated in the *à crochet* style. Over each bay is a blind triforium consisting of two pointed arches each enclosing two lesser arches, but without any ornament in the tympana. This in its turn carries a clerestorey of two lancets to each bay subdivided into two narrow ones with the supervening

space pierced, and from shafts between these pairs of lancets and others carried down to the capitals of the circular columns of the arcade, spring the groining ribs. At the junction of the last bay of the choir with the first of the apse there is a semicircular projection, corbelled off from a couple of slender shafts resting on the capital of the pillar of the arcade, and rising in three stages of shallow arcading to the top of the triforium. This is a most charming feature and one that has engaged the pencil of many a student in this most graceful of Norman Gothic churches.

In the second bay of the south aisle a door communicates with a lane on that side of the cathedral, and the *coup d'œil* to one who enters for the first time by this way is most solemn and striking.

There is a good deal of modern painted glass, of considerable merit, in the lancet windows of the aisles and chapels, several of which have been richly adorned with colour and gilding. In the great clerestorey windows of the choir and apse, and in the triplets of lancets which light the façade of the transepts the original glazing remains. This is remarkable, not only as being the earliest specimen of stained glass extant in Normandy, but for the manner in which the shadows are produced by cross-hatching with a brown pigment. The blues and rubies in this glass at Coutances, flashing out like jewels from the greyish white, are truly superb.

From the nave into the transepts is a descent of four steps, and one more from the transepts to the choir aisles, an arrangement contributing not a little towards picturesqueness of effect.

I have left till last the chapels on either side of the nave aisles. They are, as I have said, the only addition to the building in a later style, and form, so to speak, an embroidery to it. The views across these chapels—separated as they are from one another, not by solid walls as is usually the case, but by unglazed windows corresponding in size and style with those at the sides—are perhaps the most beautiful in the whole range of Pointed architecture.

The walls of these chapels are richly arcaded, and below the open window between each chapel is a constructional reredos of trefoiled arcades. The last chapel on the south has, on its east, west, and south sides two tiers of figures under canopies, all much mutilated, but a crucifixion on the eastern side has been restored. Several of the reredoses in these chapels retain traces of their ancient colouring.

With regard to this arrangement of nave chapels—of which Coutances Cathedral exhibits one of the most satisfactory illustrations, a few words must be said.

The great revolution which took place in the art of building towards the end of the twelfth century had for one of its results the multiplication of chapels in the numerous great churches dating from that epoch.

The principle of that revolution being to replace the inert masses which had previously resisted the various thrusts by comparatively slender points of support upon which those thrusts could be collected, stability being secured by a scientific collection of forces, it led, as a natural consequence, to a considerable augmentation of disposable surfaces in the interior. These surfaces were mere curtains between the points of support and were ornamented with vast networks of stone, embracing panels of painted glass, on which the principal events of the Old and New Testaments, canopied effigies of saints, and scenes so vividly outlined in the traditions of the times were delineated with admirable art. Room was found for chapels of considerable size, not only in the walls, or rather between the piers of the apse, but also in those of the side aisles, the bounding walls of which were carried out to the external faces of the buttresses receiving the thrust of the main vault, which buttresses now formed the lateral walls of a continuous line of chapels. The veneration paid to the relics of saints increased greatly after the year 1000, in consequence of the pilgrimages to the Holy Land which preceded the Crusades.

Each religious community established a patron and demanded a special oratory dedicated to him, and it was

a point of honour to make such a shrine excel that of the neighbouring, and in most cases rival, corporation. The demand for these shrines increased to such an extent at the close of the fourteenth, and through the fifteenth century that, though chapels were constructed in all available spaces of the vast cathedrals, they were found insufficient, and sanctuaries which in earlier times had been the special property of particular bodies were shared by several confraternities.

SEEZ

"AND where is Seez?" I hear some reader ask. Well, Seez is the very quiet but very charming little "capital" or "chief town," as they say in the geography book, of the Department of Orne, and it lies on the line from Rouen, through Lisieux and Serquiny to Dreux and Chartres, and to anyone desirous of varying his ecclesiological studies with rambles in the pleasant country environing this staid old cathedral city of Upper Normandy, I could hardly point to a more delightful spot for a few days' quiet sojourn.

Seez was a place of considerable importance under the Romans and tradition asserts that its cathedral—dedicated to the Blessed Virgin—occupies the site of an ancient heathen temple. The first church erected on this spot by St Latuin or Lain, who evangelised the country in the fifth century, lasted till the last decade of the tenth, when it was superseded by another, which was accidentally burned by its own bishop—Yves de Bellesme, who was obliged to set some neighbouring houses on fire in order to dislodge some marauders who had taken refuge there. This happened in or about 1048. When Bishop Bellesme was summoned to Rheims to attend a council held there in October 1049 by the Pope Leo IX., he was bitterly reproached by that pontiff for having set fire to his church. He submitted with penitence, and formed the project of

rebuilding the cathedral on a grander and more sumptuous scale. In this work he received substantial aid not only from his parents, Boëmont, prince of Tarenta, and Tancrède de Hautteville, to solicit which he undertook a journey to Italy, but pushed on to Constantinople, where he was warmly received by the Emperor, who helped him in the most liberal manner. The work was put in hand in 1053, but owing to accidents the cathedral was not consecrated till 1126, and even then was in an incomplete state. But the present cathedral of Seez cannot be ascribed to an earlier date than the thirteenth century, and must therefore be the fourth Christian church raised upon the same spot.

As Gothic appears to have assumed different forms in different Provinces, so Normandy was distinguished by peculiar features in its architecture; and of these, the nave of Seez, for the choir is more decidedly French in character, furnishes a striking example. It is upon this ground chiefly that the student of provincial localisms will visit Seez with more than ordinary interest.

The cathedral, although meritorious in parts, of dignified but not exaggerated proportions, and abounding in exquisite detail—the window tracery in the choir being especially admirable—is not a good example of constructive art. It appears to have been built just at that period when the secular clergy, rising into greater influence, first attempted to rival in magnificence the monastic orders, without their immense revenues. Seez is a church of great pretensions, which, on a close examination, it fails to support. Such were the cathedrals of Châlons-sur-Marne, Troyes, and Meaux, all in course of erection at the same period. The foundations of Seez were not nearly sufficient for the safe support of so large and lofty a church, and parts of the nave required to be retouched and refaced only fifty or sixty years after its erection. The eastern part of the church was destroyed by fire in 1280, and the architect of the restoration, using the old foundations, was compelled to have recourse to extreme lightness of construction. If we only regard the choir of Seez in this light, we shall find

it worthy of study, on account of the skill displayed in grappling with great difficulty. By means of five deep apsidal chapels, projecting considerably further than was usual at that period, and at double angles from each angle of the apse, an additional amount of support was obtained for the walls of the choir, and the inner bays of the sanctuary were of a slightness which exceed anything which had been yet attempted. The greatest ingenuity was displayed in the whole combination and construction of the work. However, no skill could counteract the radical defect of insecurity in the foundations, and in the fourteenth century it was found necessary to strengthen the outer walls by means of additional buttresses. But these buttresses themselves, resting on bad foundations, rather contributed by their weight to drag down the slight building which they were intended to prop up, and which from that moment began to open more and more. At length in the beginning of the last century, the vault of the sanctuary fell in, and it was replaced by one of wood and plaster. But reparations, amounting, I believe, to an almost total rebuilding of the choir, for it was in a deplorable state, were, perforce, entered upon, about 1880, when of course the whole of the eastern limb was revaulted in a *bona fide* manner.

The west front of Seez Cathedral is flanked by a pair of those beautiful steeples, which, built upon one general principle, seem to have been dispersed through Normandy and Brittany, but particularly through a considerable district round Caen; though not a great number remain without some mutilation, and several are still incomplete. The general description of these steeples is this: The tower, which is square, whether central or rising from the ground, has, resting upon a lower stage of less ornament, a tall belfry storey, also square, without buttresses, or at least any projecting beyond the slope which finishes the cornice of the stage beneath. This belfry has four lofty and deeply moulded arches in each face, of which the outer ones are narrower than the others, and unpierced, the two

in the middle being open as windows. These are often divided by a mullion, and sometimes have small plain transoms, without arch or foliation. Above is a rich cornice. From the tower rises an octangular spire, flanked by four lofty pinnacles of open work, which vary in their plan, some being hexagonal, others octagonal, but are always finished with spires.

On the cardinal sides are spire-lights, rising to the same height with the pinnacles, and often finished at the top with a quadrangular pyramid. The spire in many cases is pierced with foliated openings, such as might be described in a circle, the number of cusps decreasing according to the size of the aperture; the lowest range perhaps consisting of septfoils, and the highest of trefoils. The masonry is also, as usual, worked in scales. The proportions of all are graceful, though some have a more massive character than others.

The architect ought to study this class of steeples carefully. He cannot fail to remark the beauty which arises from the fine cluster round the spring of the spire, as well as the simplicity of outline above, there being no spire-lights besides the principal ones at the base. Our own finest steeples, Salisbury and St Mary's, Oxford, resemble them in these respects. He will also observe that even the truncated spires are not without beauty.

The spires of Seez are extremely elegant. The southern one is richly scaled from top to bottom, but the northern one is plain; but each side of both spires is pierced with five rows of cinquefoils. The ribs are profusely crocketed, and at the foot of each cardinal side of the spire is a graceful two-light squinch under a gable. Octagonal turrets ornamented with pillarets and straight-sided arcades and finished with pinnacles grace the oblique sides, and at the top of each cardinal side of the spire where it narrows to its apex is a single-light squinch.

Originally erected in the thirteenth century, these western steeples at Seez were repaired and continued in the fourteenth and fifteenth. The towers, like the nave

and choir, had settled in a very alarming manner, from insufficiency in the foundations, necessitating enormous buttresses which can hardly be said to improve their *ensemble.*

There are three very fine portals. The central one, occupying the width of the central portion of the façade, has four orders of mouldings and most gracefully sculptured basements. There is some good carving in the tympanum, representing the Judgment. The two side doorways, commensurate in breadth with the towers, are of course less grandiose, but equally beautiful. They are likewise trefoil-headed, and the tympanum of each is filled with a sex-foiled circle. The storey of the central portion of the façade immediately above the portal presents a series of five lancet arcades of which the three central ones are glazed, and corresponding to these in the towers are two groups of coupled lancets with their heads filled in with stone work, and enclosed within a pointed arch whose surface is relieved with a small quatrefoil. The highest stage of the façade between the towers terminates in five gabled compartments enriched with as many coupled lancets under pointed arches, all unpierced. The towers have four of those tall lancet arcades, common to the Normandy steeples alluded to above, with graceful reed-like groups of shafts, and are finished with quatrefoiled parapets.

Seez is one of the few great thirteenth-century French churches which have succeeded in retaining the original fenestration of their aisles undisturbed by the addition of later chapels. Here we have tall lancet windows grouped, sometimes in pairs, sometimes in threes within a depressed arch subsiding into the buttresses, and in the clerestorey we see the same arrangement, but on a smaller scale. The parapet of the nave is enriched with quatrefoils below which is a cornice composed of small five-leaved floral ornaments.

But the glories of Seez Cathedral are the rose windows of its transepts—lovely works of the later Gothic period, and differing from one another in design. If space permitted, it would be easy to select examples to trace the

progress of the invention between such early efforts as the great "plate-traceried" roses at Chartres, Paris, Mantes, Laon, and Soissons, and the almost perfect windows that adorn the transepts of Rouen, Seez, and Troyes; and again from this to such gems as the western rosace at Evreux, where the geometrical forms have given way to the lacework of flowery tracery, of which this is a pleasing example.

I believe I am right in saying that out of at least a hundred first-class examples of rose windows in France, no two are alike. On the contrary, they present the most striking dissimilarity of design. There is no feature on which the French architects bestowed more pains, or in which they were more successful.

The great rose of the south transept at Seez, is the most beautiful geometrical one of my acquaintance. Separated from the five small two-light windows below it by a richly moulded string, it, as well as these windows, is encompassed by an even richer frame work, so that it is set in a square. The spokes of the wheel radiate from a quatrefoiled circle, and the divisions formed by them are filled at the point where they are widest with couplets of trefoiled compartments, resting upon a single trefoil, and surmounted by a circle of four cuspings. Beyond this, and touching the rim of the circle, is a continuous series of twenty-four rather large spherical compartments of three cuspings each, and at each angle formed by the circle with the square is a quatrefoiled circle.

The northern rose is hardly so graceful. Here the great circular space is apportioned off into six compartments each filled with a sex-foiled circle by as many radiating figures filled with tracery, and giving a star-like appearance to the composition.

In the clerestorey of the apse the *outer* plane of tracery to the windows, comparable in some respects with that in the four last bays of the choir of York Minster, is a noticeable feature.

The interior of Seez Cathedral, since the completion of the works in the choir, is to my mind one of the most

charming in France. It would be difficult to find anything on the same scale more graceful than the eastern arm of this church, affording as it does an extraordinary contrast to the somewhat heavier, but at the same time highly refined earlier "Norman Pointed" work of the nave. Here the columns dividing the centre from the side aisles are cylinders of great girth crowned with two rows of *à crochet*-foliaged ornament, and carrying pointed arches of great richness and depth of moulding. One bay of the nave at the east end is taken up by the *chorus*, the sanctuary, containing the *rococo* high altar, being located at the crossing.

Each spandrel of the nave arcade contains a richly moulded circle enclosing a sexfoil cut in half by the vaulting shaft, which is carried from the stringcourse below the clerestorey to the base of the great circular column. The triforium arcade—closed behind—is composed of three acutely pointed arches to each bay, enclosing two smaller ones, but there is no ornament in the tympanum.

In the choir the columns are clustered, and gables surmount the arches. Above is a glazed triforium of two-light windows, then a grand clerestorey in which a considerable amount of ancient stained glass is preserved. The tracery of all the windows in this part of the church is of the most elegant geometrical kind, and the varieties which it presents will afford a wide field of study to the student. An admirable effect is produced by arranging the single figures in the clerestorey in the centre of the lights, with grisaille glass above and below.

TOURS

FEW cities in France could formerly boast so many and such interesting churches as the capital of Touraine. It was, before the Revolution, a city of churches and monasteries, which had gradually grown up around the sacred grotto dug by St Gatien in the rocks of Marmoutier.

Some of them had been unaccountably suffered to fall into decay at a period anterior to the epoch above alluded to, but it was not until the Consulate that the destruction of the glorious abbey of St Martin, the resort of countless pilgrims from every corner of Christendom, took place. Then it was that the church and other parts of the convent of Marmoutier which had escaped the fury of the democrats were bought and razed to the ground by a private individual, who openly avowed his act as springing from a hatred of Christianity. Thus a shrine which by a hair's breadth had escaped the lawless mob fell a victim to the hate and malice of one man, two noble steeples alone remaining as witnesses of its former magnificence. These towers, the dome of the great modern basilica raised on the site of the abbey, and the twin steeples of the cathedral serve to break the dead, flat monotony of the city when viewed from the opposite bank of the Loire, but the architectural *ensemble* is by no means so fine or so varied as that of Caen, Dijon or Rouen.

St Julian's is a noble cruciform church in the style of the middle of the thirteenth century; it was a diligence office until 1847, when its restoration was taken in hand; Nôtre Dame-la-Riche is a building of the latter part of the sixteenth century; St Symphorien has a Romanesque chancel and Flamboyant nave and aisles; St Saturnine, the ancient church of the Carmelites, and St Pierre des Corps are chiefly Flamboyant, much modified by modern doctoring; but the large churches of the Cordeliers, and the Minims, together with that of St Clement, although desecrated, are in many points in a sound and complete state, and show forth the fairest proportions and the most provoking capability of immediate restitution.

In 1168 a fire laid a considerable portion of the city of Tours in ashes. The archbishop, Soscion, determined to rebuild his cathedral, and in 1170 laid the first stone of this glorious metropolitical church. In the space of ninety years the greater part of the structure was completed, that is to say the fifteen chapels of the choir and apse, the

sanctuary, the choir, the crossing, the transept and two bays of the nave, were in use under the episcopate of Vincent de Pernil, in 1266. The transept fronts were not finished until half a century later, *c.* 1316. To this period succeeded a long interruption of the work, which was not resumed until 1430, when the prolongation of the nave was undertaken. Ten years later the west front was taken in hand and finished in 1500, with the exception of one of the towers, an addition of 1547. The archbishop at the time of the completion of the west front, in 1500, was Robert de Lenoncour.

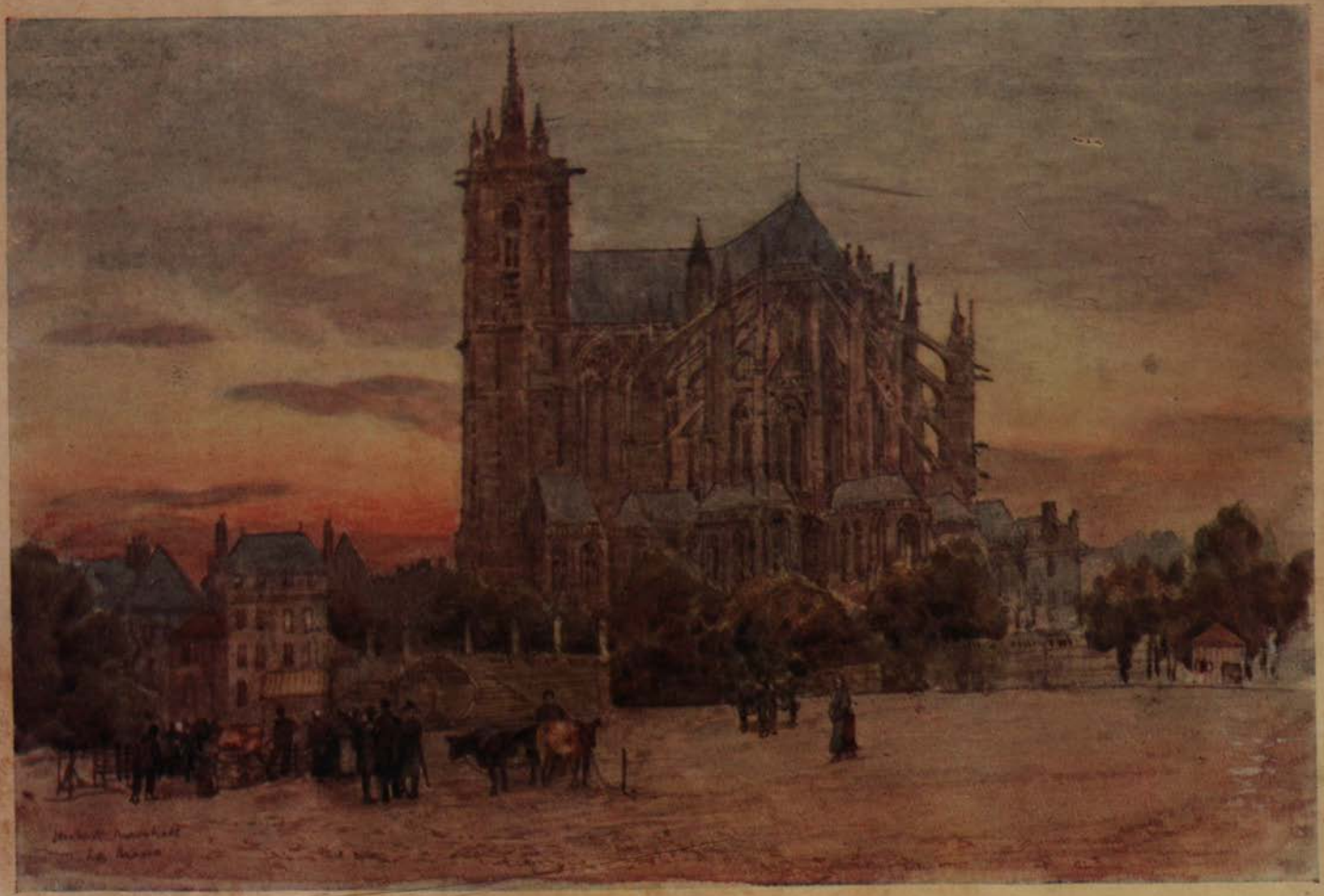
From these dates it will be inferred that the cathedral of St Gatien at Tours is an assemblage of miscellaneous architecture; still it presents a certain unity, and the several styles which compose it dovetail into one another so cleverly as to constitute one of the most pleasing and remarkable *ensembles* of my acquaintance among Continental churches.

Tours Cathedral has peculiar claims to the interest of Englishmen, having been commenced by our Henry II. The Romanesque church, destroyed in the fire of 1168, appears to have been on an unusually large scale. It occupied about the same extent of ground as its successor, considerable remains being observable in the north-west tower and in the choir. The destruction of this church is said to have arisen from a contest between the sovereign and Archbishop Soscion, relative to a treasure which had been collected in aid of the Crusades. The king claimed the guardianship of it, and the archbishop resisting his authority, a regular battle ensued between the king's forces and the townsmen, in the course of which the pious work of St Gregory, which for five centuries had been the pride of Tours, fell a victim to the flames.

The present cathedral, though it must yield in size and importance to the vast edifices of the north of France, is inferior to none in solemnity of effect and beauty of detail. It is, moreover, one of the few cathedrals in that country which are perfect in all their parts, and show no

LE MANS CATHEDRAL: THE CHOIR

TOURS CATHEDRAL: SOUTH AISLE OF THE CHOIR



LE MANS

trace of an incomplete plan. The plan consists of an apsidal choir, with surrounding aisle and fifteen chapels, north and south transepts, and nave with north and south aisles and lateral chapels terminating in a magnificent west front flanked by towers of equal height. This indication of the plan follows the succession in the construction of the various portions of the building.

The choir and surrounding parts, with the first and second bays of the nave, were begun and finished in the latter half of the twelfth and the first of the succeeding century, and must be considered one of the finest choirs of the period. The arches of the apse are stilted, and together with the five on either side of the choir are carried upon columns of the compound type, *i.e.* a cylindrical core with a deep *à crochet* foliaged bell, surrounded by four slender shafts with much smaller capitals. Save for poor modern Gothic grilles, these arcades of the choir and apse at Tours are open to the aisles. The three windows lighting each chapel round the procession path are of the simplest lancet character.

A most striking effect of lightness and elegance is produced by the arrangement of the triforium *windows*, which are set immediately over the mouldings of the arcading, and are only divided by the light vaulting shafts which spring from the capitals of the piers. These windows are filled with very fine stained glass of the thirteenth and fourteenth centuries. They are of three lights with geometrical tracery in the heads. Immediately above this glazed triforium are set the clerestorey windows, which are of great height and also fitted with magnificent glass. Their tracery is an arrangement of four, in the apse of three, lights. In the choir these four-light windows are divided into pairs of lights, a quatrefoiled circle being placed above each pair, and a sexfoiled circle in the head of the window. The glass here, as well as that in the lancets of the apsidal chapels, is the glory of the cathedral. The subjects consist of the legends of various saints, and a series of bishops of the diocese. They are set in medal-

lions of very elegant design and of great variety. In one of the clerestorey windows at Tours is an interesting arrangement of a Jesse. The central light has the Tree, with the usual oval compartments formed by the convolutions of its boughs, corresponding with hexagon-shaped medallions in the two side lights, in which are depicted scenes presumably appropriate to the subject; but it is difficult to make them out with any certainty. Glass in the Lady Chapel was taken from the church of St Julian, when it was degraded to the use of a diligence office, and appears to have been collected from several windows.

No further progress was made towards the completion of the cathedral till nearly the middle of the fifteenth century, when the nave from the second pier, with its aisles and chapels, was commenced. A difficulty occurred in the construction, which occasioned a very unsightly irregularity in the north transept. It appears from an inspection of the plan of the church that the constructors, being anxious to diminish the width of the building from the commencement of the nave, found it necessary to deviate from the line of the choir piers by bringing the large tower-pier of the north-east angle of the north transept a few feet inwards. This had the effect of materially disarranging the vaulting of the westernmost end of the north aisle of the choir, and made it necessary to construct the east wall of the transept at an acute angle, and to throw out an enormous flying-buttress from the outer angle of the transept. The space which this buttress takes is so considerable that a street and part of a garden run under it.

At the close of the fifteenth century the nave and the magnificent west front were completed. A marked change here takes place in the character of the architecture. The piers are composed of slender attached shafts, and from the second bay from the choir all the features of the Flamboyant style prevail.

There are two magnificent rose windows of the same

period in the north and south transepts, but a very unsightly buttress runs through the centre of the former, from the causes that have been noticed above. The organ, in a superb case of Early Renaissance design, occupies the end of the southern transept.

As regards extreme richness of detail the west front of St Gatien is only surpassed by that at Abbeville, and those of the transepts at Beauvais. The three portals and the lower part of the façade is in a beautiful and varied Flamboyant style, continued up to the base of the nave gable. The doors, triply recessed and filled with canopied niches containing statues, are flat headed and rather low. The space between the door and the head of the arch is filled with Flamboyant tracery, containing rich stained glass. Behind the pediment of the principal entrance is an open gallery, also filled with stained glass, above which is a gorgeous rose window with tracery in the form of a shield, and containing the armorial bearings of the Montmorency family, who were the principal contributors to this part of the church.

The enrichments of the doorway are of the most elaborate description. Statues of saints and miniature churches, with flying buttresses and windows of exquisite beauty bear witness to the patient labour and zeal of those who built this metropolitical church. With the gable end of the nave the first signs of Italian feeling become apparent, culminating in the upper part of the towers, and the whole of the south side of the south tower; there, round-arched windows, pilasters, shafts, scale-covered cupolas, and richly designed lantern terminations, scroll buttresses, carrying their loads on to piers of clustered columns, etc., contribute towards a highly picturesque and memorable termination of these important adjuncts to a church.

Structurally, Tours Cathedral suffered little injury during the wild excesses of the Revolution, but it was rifled of every portable object that the lawless mob could lay hands on.

LE MANS

THE secret of the ever-springing pleasure which follows the sight of a fine cathedral does not lie in its exact proportions, grandeur, or beauty as a creation of architecture; it is found in the far deeper source which connects us with the builders themselves. The traditions of the genuine freemasons constructing these glorious churches can now only be faintly perceived by accurate measurements and the closest observation, but we all know that the aim was faultless perfection in the minutest detail, as well as grandeur in the whole design—in fact, to symbolise the spiritual church in miniature, just as the Temple of Jerusalem had previously served as "a shadow and pattern." A cathedral was not merely a great national epic carved in stone, nor a magnificent evidence of the faculty which shadows God's own creative power, but it was instinct with devotional feeling and poetic thought, being the visible expression of the purest and loftiest associations of the human heart. The church points to the east as to the place of the nativity, sacrifice and second coming of the Redeemer—the first and last object in the mind and heart of a ransomed world. It was placed on an elevated site, so as to be open to the light, emblematically of its destination, as a place consecrated to the Most High for intercession between earth and heaven. The porch, nave, choir, and sanctuary, represented severally the Penitent, Christian, Saintly, and Heavenly life. The entrance door with its imagery of saints signified Paradise; the pulpit in the nave the stone rolled away from the sepulchre, on which the angel sitting preached the gospel of the resurrection; the stone screen before the choir, the portals of glory, through the power of the Cross which was elevated upon it; the crypt, the moral death of man; the cruciform shape, the Atonement; and in some instances the lateral walls are inclined inwards towards the east, so as to guide

the eye unconsciously towards the [illegible] apse indicated the place where the Redeemer's head was laid, the deflection of the choir represents it drooping in agony; the great transept shows how His arms were spread abroad; the choir-transept portrayed the scroll of the cross; the radiating eastern chapels were the rays of the aureole about His head; hence the old writers speak of the head, arms, and body of the church.

The cathedral of Le Mans may be adduced as a remarkable example of a case in which there is a very elaborate development of the apsidal choir, and the radiating chapels, these not only stand out further from the main [illegible], but are continued to the transepts, which retain the simpler and earlier form without aisles. This no doubt gives a singularly *rayonnant* appearance to the plan, carrying the idea of the nimbus to its furthest extent, and is a curious illustration of the amount of artistic effect and expression which may be embodied in a mere plan; and it is certainly strange that there is only about thirty or forty years between the exceedingly simple Romanesque transept plan and the ambitious *tour de force* of the choir plan.

The cathedral of St Julien at Le Mans, founded in the eighth or ninth century, was entirely rebuilt in the eleventh. A portion of this second church, that is to say, the west front, the outer walls of the nave aisles, and the lower part of the north transept, form part of the existing building. The nave and transept appear to have been considerably altered after a fire in 1134, the upper portion even rebuilt, and a vaulting added, in a style which evidently had its origin in the cupolas of the Oriental churches, and which forms so noble a feature in the ecclesiastical buildings of Anjou and Poitou.

Shortly after the union of the province of Maine with the Domaine Royale, that is, about 1220, the ancient choir and apsidal chapels were demolished, to make way for the present glorious choir, which with its chapels covers a greater area of ground than the whole of the ancient cathedral.

The nave, long, but much lower than the choir and transepts, is quite invisible when the cathedral is viewed from the east. Externally its finest feature is the large round-headed window over the western entrance, very similar to the one in the same position at Angers Cathedral, and into whose receding shafts some graceful natural colour is introduced by means of alternating the white stone with bands of sepia. There are small Romanesque doors at the ends of the lean-to aisles; some pretty reticulation of brickwork in the central gable; deep buttresses with very prolonged set-offs; lean-to aisles and clerestorey lighted by round-headed windows, singly and in pairs, and a fine southern doorway whose sculpture has all the mid-twelfth century characteristics to which I have alluded in describing the Porte Royale at Chartres.

Within, the nave of Le Mans forms a most solemn prelude to the soaring transepts and choir. It is divided by tripled attached shafts, supporting very simple pointed transverse arches, into five great quadripartitely vaulted bays of domical form, and each of these bays is broken up into two by pointed arches springing jointly from cylindrical columns with boldly sculptured capitals, square abaci, and rather low bases. Above each pair of arches runs a blind arcade of round-headed arches on attached pillarets with sculptured capitals of similar type, and then, without the interposition of a stringcourse, a pair of round-headed windows. In the shafts supporting the vaulted roofs of the aisles we observe the same attempt at natural polychromy in their alternate bandings of white and brown.

All this work most probably dates from 1134, when great alterations were made in the original Romanesque nave. The present one may be called a very favourable specimen of the Transition as practised during the twelfth century in Maine, with some features reminiscent of the neighbouring school of Anjou.

In the transepts the huge windows, some of six, others of eight lights, on the western and eastern sides attract

notice, but the most beautiful is the great northern rose—little inferior to its compeers at Evreux and Rouen—with its row of windows underneath, where the *fleur de lys* plays a very conspicuous part in the tracery.

These windows appear to have been executed in the reign of Charles VII., that is to say, about the year 1440; but they are not the only instance of the introduction of the *fleur de lys* into tracery; there is a very striking example of it in the two-light window in the church at La Haussaye in Brittany; it occurs, too, in the western window of St Maclou at Rouen and in the windows of the chapels flanking the nave of Troyes Cathedral. The south transept contains a gigantic organ in a superb Renaissance case with five towers, and four "flats" of pipes. In front of it is the choir-organ case, and the gallery front is enriched with curious old figures in domed niches.

An interesting feature is the large Decorated window lighting the wall space above the arch opening from the low nave into the loftier transepts somewhat after the fashion of that in Gloucester Cathedral.

It is natural to compare the choir of Le Mans with that of Chartres, the erection of which only preceded it by a few years, and with those of Bourges and Coutances. The same idea of a double ambulatory and chapels was evidently present to the architects; but how much more delicate and exquisitely finished is the manner in which it is carried out at Le Mans than in the two former churches! The arches between the two aisles on either side of the choir here are, as at Coutances, lower than the main ones, and the vaulting is very adroitly combined. The triforium, usually round the choir, is tranferred to the inner aisle and surmounted by a second clerestorey, which serves to distribute an even light to the aisle. The same arrangement is observable at Bourges and Coutances. The chapels, eleven in number, surround the whole choir, not merely the apse, as in other churches. They have also the advantage of depth, and are so arranged as to

leave space for the introduction of a window between each, which has the best possible effect. The Lady Chapel is two bays deeper than the other chapels. In all these particulars the choir of Le Mans has the superiority in effect.

At Le Mans it is evident nothing was spared which could add to the embellishment or excellence of the work so long as it continued, and it is much to be regretted that the chapter were compelled to relinquish, what was no doubt their original intention, the reconstruction of the nave to a plan corresponding in splendour. The gables of the transepts, and the tower, which occupies an unusual position against the front of the southern transept, were not completed till the fourteenth century. The sacristy is of the thirteenth century and is an extension of the third chapel counting from the west on the south side of the choir.

This loveliest of French cathedral choirs, this most wonderful work of the wonderful age of St Louis, should be entered for the first time by a small door between two of the chapels radiating from the apse on the north, at the summit of a flight of steps leading up from the great place so proudly dominated by the choir with its array of pinnacles and flying buttresses. A marvellous sight to behold, it is, indeed.

From the transepts five arches open into this matchless choir and its aisles. The centre one is 104 feet high, the same altitude as that of the choir to the crown of its vaulting; the arch immediately on either side of it is commensurate in height with the arcades of the choir, and opens into the inner aisle, which is furnished, as at Coutances, with its own triforium and clerestorey. In the choir the pillars are composed of groups of slender shafts attached to square piers, and with delicately foliaged capitals. From these rise the three arches of this eastern limb, perfect specimens of thirteenth-century work as regards their mouldings, and in contour hardly equalled for grace. In the apse the architect has thought

proper to give us coupled cylindrical pillars with a slender shaft fitted in at the joins, for stability of effect. The arches here, owing to the apse being apportioned into seven narrow sides, are much stilted, but so beautifully contoured and moulded as to disarm criticism. Here the vaulting shafts are stopped at the abaci of the pillars; in the three bays of the choir they are continued uninterruptedly to the floor. There is no triforium, but in front of the tall geometrically traceried windows of the clerestorey is a passageway, defended by a parapet of open arcades.

Turning to the separation between the two choir aisles, the visitor's attention will be rivetted by the combined boldness and grace exhibited in the triforium, which in the three bays corresponding to those of the central division, is composed of three acutely pointed arcades filled in with stonework, and spanned by an arch of equally *elancé* character. It should be observed that the bells of the capitals of the pillarets in this triforium. arcade at Le Mans are more elongated than in English work of the same period. The foliaged ornament of curled leaves is in two rows and the abaci are octagonal. In the solid tympanum of the comprising arches, quatrefoils, convex-sided triangles, and irregularly shaped diamonds, have afforded a rich field for the chisel of the sculptor in foliaged ornament. Owing to the much narrower sides of this triforium where it sweeps round the apse, there is only room for two arcades in each bay. The spandrels between the comprising arches are relieved with large inverted trefoils enclosing star-like ornaments of leafage. In the clerestorey here we see uncusped lancets diminishing in height and number with their enclosing arches. They are completely filled with stained glass of the most *recherché* description.

Opening from the outer aisle are the eleven chapels, in the lancet style of the thirteenth century, and the earliest portion of the work in the choir. The longest of these is the Lady Chapel, carefully restored, when much mural

painting made its appearance under coats of whitewash and plaster. The sides of this chapel are lighted by three windows of two pointed but uncusped compartments each, with a quatrefoiled circle above them; the apse has five single lancets.

The remaining chapels, although far deeper than the generality of those in this situation, are not so long as the Lady Chapel. Each is apsidal, with three lancets, and has a triple dedication. One, however, on the south side—that of SS Gervais, Protais, and Etienne—has its lancets filled with Middle Pointed tracery, and modern stained glass of much richness and brilliancy of tincture carefully copied as regards its architectural accessories from old work. The canopies are particularly happy, and of the conventional Early Middle Pointed type.

A very grandiose portal in the richest edition of the French Renaissance forms the entrance to the Chapel of the Sacré Cœur, wherein, above the altar, floats a banner with the inscription, "Cœur de Jésus, sauve France." A portal of similar character, which formed part of the *jubé* erected in the seventeenth century, admits to the sacristy—a noble apartment thrown out from the third chapel in the south aisle, and around whose central vaulting pillar several fine processional crosses may be seen fixed in sockets. Here are fine wainscoting, and massively framed portraits of bishops and canons of Le Mans.

ANGERS

PERHAPS no city in France suffered more from the excesses of the great Revolution, as regards destruction of ancient buildings, than Angers. Up to that period it possessed forty-seven churches, twenty-seven convents, and five abbeys, amongst which was the superb foundation of Ronceray. Some half dozen churches, besides the cathedral, are all that now remain; and of the religious

ANGERS CATHEDRAL: THE NAVE, LOOKING EAST

NANTES CATHEDRAL: THE NAVE, LOOKING EAST

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buildings, Ronceray and some others have been secularised in various ways.

Nothing can be more striking than the position of the cathedral of St Maurice. It crowns the height up which creep the winding and picturesque streets of "black Angers," and forms the central point to which they lead.

On comparing Angers Cathedral, with such an example of the Aquitainian style as the church at Souillac, and more especially with that of the cathedral at Angoulême, the student will discover how closely it resembles them—the chief point of difference being, that, instead of cupolas over each square compartment of the nave, choir, or transepts it has the quadripartite pointed vault of the Northern styles. Its buttresses, too, are on the outside of the building, but less in projection than might almost be supposed necessary to support a vault 52 feet in span. These peculiarities undoubtedly evince a penchant for a Northern style of construction; but the absence of isolated columns, or of aisles, and the *ensemble* of the whole building are rather Aquitainian peculiarities.

Should the student of the Angevine churches proceed to the scene of his delightful labours from—let us say—Tours, he will experience a foretaste of what he may expect in the naves of the cathedral at Laval and the church of Nôtre Dame de la Coûture at Le Mans.

Before entering into the details of this remarkable edifice, a few words must be said anent its chronology.

The nave was begun between 1140 and 1150 under Bishop Ulger, and very shortly after the completion of its windows they were filled, with the exception of three, with stained glass by a canon, named Hugues de Semblançay. This was then a very rare thing, so that the cathedral of Angers must be considered as one of the very first churches in France to have received this magnificent species of decoration.

Normande de Doué, the immediate successor of Ulger, began, about the seventh decade of the same century, the nave vaulting, which was finished some time after his

death. The insertion of painted glass in the windows of an unfinished nave is a somewhat remarkable circumstance, but a building upwards of fifty feet wide would require some time to allow the work to settle, before a stone vault could have been ventured upon. During this time, a temporary roof may have been used, perhaps the great arches themselves may have been built, and the intervening spaces ceiled with carpentry, or left open to the outer roof.

Towards the end of the twelfth century Bishop Raoul de Beaumont laid the foundations of the choir, which reached completion before his death; and in 1225 the chapter, by the care of Etienne d'Azaire, styled the *chanoine procureur de fabrique*, undertook the erection of the transepts. These last-named works and the furniture of the choir were completed in 1240. Between this period and the sixteenth century little or nothing seems to have been done in the cathedral at Angers. The flourishing condition of this part of France during the twelfth and thirteenth centuries seems suddenly to have ceased. This interval exactly coincides with the period of the English dominion, which appears to have been a continual struggle, and the constant state of civil war was not favourable to the building of churches.

Flamboyant chapels were added on both sides of the nave near the west end, and there is a cloister of late date on the south side joined to one of these chapels. Spires were added to the towers between 1518 and 1523, and in 1540 the triangular gable, which, according to almost universal usage, may be supposed to have terminated the central compartment of the west front, was removed and replaced by a horizontal line of full-length statues covered by tall canopies connecting the towers. The revived Italian tower and octagonal cupola are much more subsequent additions.

Assisted by these dates we can feel no difficulty or hesitation in assigning the age of the several parts of this cathedral at Angers, whose plan, a perfect Latin cross,

bears a very striking resemblance to that of the much later church of Sta Chiara at Assisi.

This Latin cross at Angers is divided into seven equal square compartments, three serving for the nave, and one each for the crossing, transepts, and choir, which terminates in a semicircular apse of seven bays.

Although the general effect of the west front be somewhat impaired by the Italianised additions of the sixteenth and seventeenth centuries, the system of architecture in favour at the period of its construction is well characterised in the original portions, and shines forth with peculiar lustre in its magnificent portal. Between the two towers which flank the angles are opened the only windows of the façade, and the single doorway in the ground storey. The window archway, wide and obtusely pointed like that in the west front of Le Mans Cathedral, and composed of three concentric rolls borne on as many attached shafts, is flanked by a panel in which the same form is preserved. The mixture of pointed and circular arches in the arcades of panels on the sides of the towers, the treatment of the capitals of the shafts and the details are quite consistent with the general character of the edifice. The belfry stages of the towers are relieved with tall, narrow, round-headed arcades, four on each side; of these the two centre ones of the south-west tower are supplied with barge boards, while in the opposite tower the stonework between the arcades is pierced with four elongated slits. This, and the greater enrichment of the north-western spire compared with its sister on the south confer an appearance of great difference upon these two western steeples of Angers Cathedral, though, in reality, the details of the towers themselves, with the exception of the little peculiarity above noticed in their belfries, are precisely the same. The six statues above the west window, popularly called St Maurice and his companions, are ranged beneath canopies of a very graceful Early Renaissance type.

The arch of the grand western portal is carried on four

shafts supporting as many concentric orders of statuary on either side of the doorway. The first and second consist of a suite of personages seated on a sort of throne, crowned, and holding in one hand a musical instrument, in the other a small phial, which, united with the subject in the tympanum, represents the Vision of St John as recorded in the 8th Chapter of the Book of the Revelation.

The two lower orders consist of angels with expanded wings. These lines of sculpture are separated by two narrow bands of the tooth ornament, worked nearly as we find it in English buildings, and two of an inverted four-petalled flower, which, by means of cutting away the adjacent surface, may easily be imagined to have passed into the former.

The centre of the tympanum displays a bas-relief representing Our Lord in a *vesica*, the head surrounded by the cruciferous nimbus, one hand raised in benediction, the other resting upon a book unfolded on the knees, and attended by the symbols of the Evangelists. Amongst the statues of royal and saintly personages on the faces of the shafts may be recognised Moses and Aaron. The robes of the statues are covered with a profusion of embroidery and jewels, which still retain traces of gilding and colouring, in the application of which the architect sought the means of enhancing the splendour of his conceptions. The doorway aperture is at present circumscribed by a segmental circular arch, constructed below a horizontal transom, which there are some reasons for thinking formed the original disposition.

With our minds suitably attuned by a contemplation of the awful subject represented in this portal we may pass to the interior of Angers Cathedral, which, although it may appear strange to the eye accustomed to the interminable perspectives and engaging cross-views of the northern churches with their long-drawn aisles and succession of chapels, is undoubtedly most solemn and awe-inspiring.

The nave, exclusive of a small part corresponding with

the towers, has three bays, forming as many square compartments. It is about 280 feet long, 54 feet wide and 80 feet high, and each compartment is covered with a domical vault of eight cells, not a plain dome, but the central point is the highest, and the ribs, which are square and enriched with the zigzag, meet on this central point. The longitudinal, transverse and diagonal ribs of the vault are pointed, but the nave vault is without the ridge-rib, though the transepts, choir, and crossing have it.

The bays or compartments of the church are separated by massive square-edged arches, which are slightly pointed, and are carried on enormous buttresses about 10 feet square at the sides, and 14 feet at the angles; whilst the cornice or corbel tables and strings are carried round them, so that they form rather a thicker part of the wall than buttresses in the ordinary sense. These great transverse arches as well as the diagonal and longitudinal ones are carried on noble clusters of shafts—massive round engaged ones—a decided Angevine feature, and the capitals are beautifully enriched with ornament of the *à crochet* type.

Between each pier is a pointed wall arch, the springs of which are about the height of the base moulding. These arches carry the triforium gallery, defended by a wrought-iron railing from which on great occasions tapestry is suspended, producing, with the coeval glass in the coupled round-headed windows, a most magnificent effect.

The next part of the church is the choir with its apse, which are of a more decided Pointed character, and as I have already said, belong to the end of the twelfth century, while the transepts, though still partaking of the transition character, were built as late as 1240.

The chief point of difference between the nave and the other portions of the cathedral resides in the treatment of the wall below the windows. In the transepts and choir this space is enriched by series of lancet arcades on slender shafts, which, in the apse, are unfortunately concealed by the tall Renaissance backs of the stalls.

There is a fine rose window at the end of each transept; the southern one is the earliest and of plate tracery, that in the northern one being geometrical and of the usual bar kind. In the first bay of the apse on either side is a single lancet, the remaining five are of two unfoliated lights with a circle of five cuspings; and in the square bays between the crossing and the apse the space between the two round-headed lights is pierced with an inverted trefoil. Here stands the high altar under a huge baldachin in marble and gold supported on coupled columns, all in the Renaissance taste and on the whole not according ill with the surrounding architecture.

To account for the priority of the nave to the choir, we may suppose the former to have been added to the eastern part of an earlier church, as is the case with Ste Radégonde at Poitiers, whose nave is a fine specimen of Angevine, with some local modifications.

The Angevine style, concerning which I shall have more to say when describing the cathedral of Poitiers, is one particularly deserving of study at our hands, connected as it is with Henry II. who built the hall and chapel of the Hospital of St Jean at Angers, and frequently held his court there, while this work was going on, and to these meetings of the leading men of the north and south in friendly intercourse one feels disposed to attribute considerable influence on the rapid progress of architecture during the peaceful reign of that monarch in our own country. In the southern provinces they had pointed arches and domical vaults over large spaces, and an excellent school of sculptors, half a century before they had them in the north. On the other hand, the northern people had attained to a much greater elevation in their buildings, and greater length in their ground plans, so that each had what the other wanted.

In Angers itself is the noble tower of St Aubin, all that remains of what must have been a grand cruciform church. It is of three stages and surmounted by a hexagonal turret with conically capped tourelles at the angles, and part of

a short spire. There are two Early Pointed lancets richly moulded on each face of the upper stage, and one on each side of the hexagon.

NANTES

THE building of Nantes Cathedral, commenced under the patronage of Jean V., Duke of Burgundy, made but slow progress; in fact, the three portals were not completed in 1481, and, in the early part of the sixteenth century, operations were suspended altogether, when the nave alone had been finished. Thus the cathedral remained, with its lofty nave and low Romanesque choir, for three hundred years, presenting in that condition much the same aspect as the huge Flamboyant church at Abbeville does at the present day.

Following the indications given by the plan of the nave, the work of rebuilding the choir and transepts was taken in hand in 1843, under the direction of M. Scheulte, an architect of skill and taste, but nearly half a century elapsed before this gigantic undertaking was brought to a conclusion, the only portion of the Romanesque church suffered to remain being the crypt.

Nantes is the only cathedral in France completely in the fifteenth-century style, and, as usual with the buildings of that century, is on a grand scale, the vault being nearly twenty feet higher than that of Westminster Abbey.

The nave, including that between the towers, has six bays; the choir has three. Both have aisles and flanking chapels, and the aisles of the choir are continued round the apse where they open into a series of five chapels, the end of each one forming on plan three sides of a hexagon.

Built as it is entirely in one style, Nantes Cathedral affords little scope for description, but it is light and elegant, and there is a charming play of light and shade in the vaulting cells of the grandly poised roofs.

In the original part of the cathedral the mouldings of the acutely pointed arches are continued without break-

down to the tall and beautifully moulded bases of the pillars, but in the choir the pillars have capitals. As usual, there is no lantern at the crossing, the ribs of the vault there meeting in a plain round boss.

In the choir the ridge-rib has been introduced—a feature very rarely found in French Gothic of any period since the thirteenth century. The triforia throughout the church are well developed, the clerestorey windows, which are proportionately lofty, are of four flamboyantly traceried lights, except in the five-sided apse, where they are of but two, and the foliaged ornament introduced into the string-courses above the pier arches commands attention.

It is in the south transept of Nantes Cathedral that the greatest surprise awaits the visitor. This is the superb Renaissance monument—a *chef d'œuvre* of the Tours sculptor, Michel Colomb, raised, in 1507, to François II., Duke of Brittany (d. 1488), and his wife, Marguerite de Foix. The centre feature is an altar tomb composed of white marble, relieved with other of various colours, about five feet high and placed upon a marble base covered with mosaic work which entwines the letter F and emblems of the ducal pair. Upon this are the recumbent effigies of the Duke and Duchess, the head of either resting upon a cushion held by three angels. At their feet are a lion and a greyhound, symbolical of courage and fidelity, holding between their paws the arms of Brittany and Foix.

At the four angles are placed symbolic figures of Wisdom, Prudence, Justice, and Power; all are life-size, in white marble, and of quaint allegorical design.

Anne of Brittany is represented in the figure of Justice, in the costume and accessories of queen and duchess with the "couronne fleurdelisée" and "fleuronnée." On two sides of the pedestal are figures of the apostles in white marble; in the niches the figures are of red marble. At one end and at the side of the head of the tomb are St Francis of Assisi and St Margaret, the patrons of the duke and his spouse, and at the other Charlemagne and St Louis. The base is enriched with small weeping figures, whose

face and hands are of white marble and the rest of the body in green.

The cathedral rises finely above the Place Louis XVI., but has no features differing from those of other great churches of its period calling for remark. The western façade, flanked by towers, as usual unfinished, is adorned with three grandiose portals, the central one being of very imposing dimensions. The jambs and the arch have three continuous orders of canopied niches, those in the latter being occupied by small figures. Between the two doors, which are square headed, but surmounted by depressed ogees, is a statue under a spiral canopy, and in the tympanum is a large circle filled with tracery. In the tympana of the side portals, which have each two orders of mouldings, is curvilinear tracery, but only partially cusped. The centre of the façade is occupied by a large Flamboyant window of nine lights, below which are two small square-headed windows of two lights with tracery resembling our Kentish curvilinear. The upper parts of the towers lack richness, and therefore contrast somewhat unpleasingly with the more ornate portions of the façade, which must, on the whole, be pronounced deficient in that boldness and that well-balanced and careful apportionment of detail which is so pleasing in other works of its age and class.

SENS

THE Cathedral of Sens has a peculiar interest for an English lover of architecture.

Here we might fairly hope to find some of the motives that William of Sens brought over seas for the extension and embellishment of Canterbury Cathedral. Who now knows not the story recorded by Gervase the monk, how William succeeded in inducing the churchmen, his patrons, to extend their designs to at least the length of their purse, and when disabled by a fall from a scaffold—by God's judgment or Satan's malice, Gervase will not decide—went

on with the work from his bed, till hopeless of recovery and further efficiency, he gave up perforce to have a bruised and broken body transported back to Sens?

Referring to the portions of Canterbury Cathedral built by William of Sens (not William the Englishman, for two architects named William were employed in succession there), Professor Willis observes that "it is certain that the pillars of the choir, with the piers and arches and clerestorey walls above were wholly the work of William of Sens." Referring then to the cathedral of Sens, a considerable part of which was designed by him, we are struck at once with the close resemblance between the choirs of Sens and Canterbury, both in plan and elevation. Each terminates in an apse of five sides whose arches rise from tranversely coupled columns; the compartments of the two choirs (I speak more particularly of that portion of the one at Canterbury beyond the eastern transept) are separated by coupled round pillars having bold capitals with square abaci carrying simple but effective moulded arches; above are the openings of the triforium; each bay comprises two arches and pillars in a secondary order; above is a lofty coupled clerestorey window filling up the bay of the vaulting.

Single vaulting shafts spring from the caps of the lower arcade and rise to the top of the triforium where the stone vault commences. Nor does the general resemblance end here; the very details are the same, and the section of the base of the column is identical with the bases employed at Sens. If historical records were wholly wanting, we might, without hesitation, declare that the two buildings were designed by the same architect, owing to the mannerisms so remarkably evident in both structures.

On entering Sens Cathedral for the first time, I could not help exclaiming, "Well, if this was the parent of Canterbury, it was indeed a glorious one!"

The genius of the time, however, in this, as in almost every other period of Gothic architecture, dominates the genius of the master, even of a master like William of

SENS CATHEDRAL : THE WEST FRONT

SENS CATHEDRAL : THE NAVE, LOOKING EAST

Sens. Sexpartite vaulting with varied design of the intermediate piers, predilection for cylindrical columns, paired, grouped, and single, with acanthus-leafed capitals, and almost the normal proportions of columns—these are points of agreement between Sens and Canterbury, but they may be traced between many other structures earlier and later, at hand and remote.

The main body of the church seems to have been proceeding in 1160 downwards, which was ten years before the murder of Becket, a great name at Sens, where he took refuge, or at least whither he retired in the course of his contest with Henry II. His vestments are still preserved in the treasury.

As it stood completed—at the end of the twelfth century, let us say—with its lateral chapels of the Virgin and St John, but without the transepts, Sens Cathedral must have presented one of the most perfect and beautiful illustrations of the style of architecture prevalent at the age of the Transition in Europe. Changes in its plan and structure began in 1206, when the chapel of St Savinien was thrown out from the centre of the procession path. On Monday in Easter Week, 1267, the south-western tower, a work of the Transitional epoch, fell, crushing the bay of the nave under it and necessitating considerable alterations in the reconstruction of that part of the church. To this disaster we must attribute the west window, a large one of six lights with tracery composed of three foliated circles, but unpleasing from the depression of its arch, the wall space not permitting the architect to give it the pitch requisite for a window of such breadth. Towards the end of the thirteenth century the clerestorey windows throughout the nave and choir were altered from what we may conclude was their originally simple lancet form to larger ones of two lights, and about the same time chapels were added to the aisles of the nave and choir. Subsequently the belfry stage of the south-western tower was built, and further embellished during the Late Gothic period with pinnacles and a parapet, but the tall angle

turret—a work of combined boldness and grace—bespeaks the hand of an architect of the Early Renaissance.

The transepts do not appear to have attained their present grand dimensions until the close of the fifteenth century. During the Renaissance period two more chapels were opened out of the procession path—those of the Sacré Cœur and St Colombe. The majestic baldachin over the high altar was erected in 1742 from the designs of Servandoni, but twenty years later the mediæval rood-loft was removed and a high close screen and pair of gates substituted for it. The former was in the " Pagan Grecian " style, but the gates were of much beauty. At the same time the stalls were surmounted by tall heavy wooden backs. In 1845 the old *tour de plomb* which surmounted the northern wing of the western façade was removed, and a colossal group of Our Lord in the act of blessing and adored by angels was placed in the highest stage of the front. This group, from the hand of M. Maindron, replaced one of similar character destroyed in 1730 to make room for a clock-dial!

Between 1864 and 1872 some very drastic works were undertaken by M. Viollet-le-Duc, who removed the debased Grecian choir-screen and fittings, and substituted for them the present dwarf wall and grilles. Le Duc, however, perpetrated a sad piece of mischief by sweeping away the Middle Pointed chapels from the nave aisles, and put large round-headed windows in the aisle walls, with under each one a miserable little gloomy chapel opening into the church by triple arcades; these wretched eye traps, which have totally changed the external outline of the cathedral, have been so dexterously invented and set as to lead the unwary into regarding them as " well-restored " examples of Transitional work.

Still, shutting our eyes to this mischief, the external views of Sens Cathedral are extremely fine, and the grey of the stone walls harmonises admirably with the quiet red of the tiled roofs. Particularly grand is the mass of he tunfinished north-western tower when viewed from the

north end of the square out of which the façade with its three beautiful but sadly mutilated portals lifts its pearly-grey bulk.

The belfry stage of the south-western tower, though of a date considerably posterior to the four lower stages, has been so skilfully engrafted upon them that the addition does not appear in the least incongruous. The tall coupled windows with their boldly projecting barge-boards are most graceful, and the pinnacled buttresses at the angles assist in producing an outline which for elegance can hardly be surpassed.

The belfry of Sens has always been celebrated. Formerly it contained a number of bells, but the greater part of them were stolen at the Revolution. At the present day there are but two great *bourdons*, bearing the names of Savinienne and Potentienne, in honour of the two missionaries who planted Christianity in this part of France.

Entering this most beautiful of Transitional French churches by one of the lesser portals, let us observe the western bays of the nave which were involved in the same reconstruction as the towers and furnish a most interesting case of comparison with the forms that they superseded, of which presently. Varied and interrupted base mouldings on the exterior betray the alterations, and also the insertions of portals at a still later date.

A general character is given to the interior by the prevalence of columns single, paired transversely, and grouped, with attic bases and capitals whose leafage recalls the Corinthian of older days. The first bays of the nave on entering the church are not included in the nave proper, but are specially and grandly treated; two octagonal piers of exceptional mass facing attached piers of corresponding plan. The vaulting is six-celled in the nave and four-celled in the aisles; the nave proper consists of three double bays of compound piers placed lozenge-wise, and intermediate pairs of pillars grouped on transverse axis of plan. The piers which terminate the series eastward are the huge ones of the crossing, and the westward are

those which provide support for the towers, and between which and the west wall are bays of wider span and distinct vaulting, forming an interior porch or included narthex, as at Soissons. Although, therefore, the external porches are not very important, we are spared that unceremonious and blunt, not to say unreverential neglect of any intermediate stage between the world without and the church within. The choir eastward, again, consists of three such six-celled compartments, but the coupled column of the arcades between it and the aisles now receive the addition of a pair of smaller columns in their nooks, and the apse is closed at the end by a pair of such groups with no intermediate pier.

The extra projection of the great piers of the crossing and of the space between the towers, it will thus be seen, form the nave into one apartment of three double bays.

A second division is given by the four great piers of the transept crossing, and then in the choir the two first six-celled bays are again distinguished by the larger size of their more eastern piers; while from these the interval or breadth of the choir narrows towards the turn of the proper apse.

The fourfold grouped columns of the choir have a common abacus with a projection on each front, the expression of a distinct abacus for each column; the archivolts of the side arches are thus received very agreeably where they are met at a right angle, and the jar of a skew incidence at the turn is at least considerably alleviated. The paired columns in the Trinity Chapel at Canterbury have an abacus of the same plan—the side projection being supported below by the projection of the combined leafage of the adjacent capitals.

A special distinction is further given to the apse by a modification of the composition of its pairs of piers.

There is some rather awkward vaulting in the aisle round the apse in consequence of the wide spread of the chapel piers relatively to the intervals of the apse; but the perspective effect from the choir is very happy, as

the clear light of the chapel of St Savinien (which at Sens takes the place of that usually devoted to the Blessed Virgin) is seen at the east end, and through the lateral arches of the apse the pier of many members illuminated from the chapel at its side.

In the triforium, the arches—like those of the main arcade below them—are pointed throughout, and in both cases the solid keystones show that the reconstruction of the south-western piers is only answerable for the architect's own division. His changes at the triforium are marked enough. He gave more definition to the roll-mouldings of the pair of super-arches; he inserted a blank quatrefoil in the head of each, and, for their common central pier with face shaft, substituted a triplet of shafts—the foliage of the capitals taking, of course, a new form.

I may affirm that after having see a thousand fine churches in Europe, I should be at a loss to particularise any one—Beauvais perhaps excepted, the transepts of which have so indelibly impressed their features on my memory as *chefs d'œuvres* in design and execution.

Engrafted between 1490 and 1504 by Martin Chambiges of Troyes upon the old twelfth-century work, these Flamboyant transepts of Sens present no harsh or sudden transition, so skilfully and delicately has the work been accomplished. Their glories are, as in most work of the epoch, the windows, of which the pair in the clerestorey on the western and eastern sides of either transept are of four lights crossed at mid-height by a transom. These, however, are surpassed in splendour by the great windows at the north and south ends. They are composed of five two-light windows surmounted by a rose of huge dimensions, the stonework of whose tracery is so exquisitely carved, that but for the certainty of the material having been raised from the quarries of Bailly in Yonne, one would feel disposed to distrust the evidence of one's eyes, and declare the whole to have been wrought in lime-tree wood or African ivory. The effect is charming; consummate skill and mathematical knowledge must have been brought

to bear upon these masterpieces of ecclesiastical structure. The harmonious arrangement of flowing lines and ingenious combination was not produced solely from a correct perception of the beautiful, but from the nicest sense, also, of the effect resulting from just proportion, and the distribution of pleasing forms.

Until 1864, or thereabouts, the choir of Sens Cathedral was separated from the nave by a pair of very handsomely wrought iron gates, on either side of which was an altar-piece composed of Ionic columns in pairs. On the removal of this Neo-Classical screen, the gates were placed at the entrance of the chapel of Ste Colombe, whither Coustou's great tomb of the dauphin (son of Louis XV.) and his wife, which hitherto had occupied a much too prominent place in the centre of the choir, had been removed some years previously. The gates just alluded to are a remarkably fine specimen of the Later Renaissance school of iron-work.

Under Louis XIII. a fully developed style is found, which rapidly elaborated until it reached its culminating point under Louis XV. During this period nearly every cathedral in France and Belgium seems to have had new choir and chapel grilles, and the demand for high-class smith's work must have been prodigious.

The clerestorey of the choir underwent alteration at the end of the thirteenth century, the single lancets being changed into windows of two uncusped lights surmounted by a large trefoil.

The high altar stands beneath a very majestic baldachino designed by Servandoni about 1742. The four Corinthian columns supporting the canopy are of marble, with pedestal bases and capitals of bronze gilt. At Sens this baldachino does not seem so much out of place amidst Gothic surroundings as one would expect.

At Sens, devotion to St Savinien eclipsed that to the Blessed Virgin, so the Chapel of Our Lady was relegated to a less exalted position than the head of the cross, viz., on the eastern side of the south transept. It occupies

the site of an oratory raised by St Savinien, and its last restoration dates from 1574.

Advancing up the south choir aisle we observe on the right-hand side the chapel of St Martial, founded in 1330 by Archbishop Pierre Roger, afterwards Pope Clement VI., and whose effigy is represented in the beautiful stained glass which fills its four-light geometrically traceried window. The next chapel, that of St Appoline, is a pleasing Flamboyant addition, and then comes that little staircase with its stepped round arcade, leading to the sacristy, which has so often engaged the pencils of artists. In the large semicircular Renaissance chapel at the bend of this aisle the round-headed windows of four lights are filled with plain curvilinear tracery. St Savinien's Chapel is an elegant addition of the first ten years of the thirteenth century and is two bays in length, terminating in a three-sided apse. The windows, of which the first one on either hand is blocked, are of two unfoliated lights with a quatre-foiled circle above. Here may be seen some remains of Post-Gothic wall painting, and, blocking up the lower part of the central window, a large group representing the martyrdom of St Savinien, the background to which is in the form of drapery executed in stucco.

This chapel is fitted with stalls for the canons who recite the weekday Offices here.

In the plain white glass of the three large round-headed windows which light the Chapel of Ste Colombe, some circular medallions of stained glass, taken probably from the Transitional windows displaced when this chapel was thrown out, have been fixed. The effect is very good. As already mentioned, the fine iron gates enclosing this chapel formed part of the choir screen erected in 1762.

Opening from the north transept is the Chapel of St John the Baptist, whose apse is the only remains of the precursor of the present cathedral. It is Romanesque, very simple and lighted by three small round-headed windows. The arch opening from this chapel to the north aisle of the choir is also Romanesque, but the western part

of the chapel, where it adjoins the transept, is Flamboyant, rather intricately vaulted from capless shafts and lighted on the north side by a richly traceried window of four compartments. This chapel now forms the baptistery, and contains a font in the Renaissance style.

In addition to the objects of interest already alluded to in this cathedral are: a stone altarpiece dating from the middle of the sixteenth century and erected against one of the great piers on the north side of the nave as a memorial to his parents, by Archbishop Tristan de Salazar; the tomb of Chancellor Duprat, and the kneeling figures of the brothers Jacques and Jean du Perron, successively archbishops of Sens; a series of portraits of archbishops preserved in the chapter house, and some fine tapestries.

Sens Cathedral is rich in ancient stained glass of every epoch. The oldest and most valuable is in the four large round-headed windows in the north aisle of the choir. Two of these windows illustrate the Life of St Eustache, and the martyrdom of St Thomas of Canterbury; the others, the Story of Humanity as portrayed in the Parable of the Good Samaritan, and that of the Prodigal Son.

All this glass dates from the end of the twelfth century, and is one of the best preserved specimens of its age in France. It bears a striking resemblance to that in the eastern part of Canterbury Cathedral.

In the Chapel of St Savinien, the three windows in the apse, executed early in the thirteenth century, exhibit a number of small groups illustrating the lives of St Peter and St Paul, but owing perhaps to ignorance, in the course of renovation, some of the subjects have been disarranged. The effect, however, of the whole is extremely beautiful.

Some good fourteenth-century glass, supplemented in places by modern work, adorns the windows in two of the chapels opening from the south aisle of the choir. Here, agreeably to the custom of that epoch, the figures (single ones, canopied) are arranged in the middle of the window, on alternate grounds of blue and ruby, the space above and below being *en grisaille*. In the opposite aisle some

good modern stained glass on the same *motif* has been inserted.

Of the stained glass in the clerestorey of the choir, that in the apse is the most perfect. The central window is devoted to scenes from the Passion, with Our Lord in the act of benediction in the circle above the two lights.

The window to the left of this, as the spectator faces it, illustrates the principal events in the life of the Virgin; the corresponding one, to the right, those in the life of St Stephen, the patron saint of the cathedral. In the circle of this window we see the soul of St Stephen carried up into heaven in the form of a small human figure. The six windows of the clerestorey on either side of the choir have simply pattern work, except the circles which enclose half figures of Our Lord and His apostles. All this glass is of the thirteenth century. In the clerestorey windows of the nave, which were inserted in the Transitional walls about the same time as those in the choir, the glass is *en grisaille*, without groups or figures.

In the great Flamboyant windows of the transepts the painted glass is entirely of the latest Gothic period. It was executed during the early part of the sixteenth century by artists of Troyes and Sens, viz., Liévin Voirin, Venat and Godon, Hympe and Grassot. Jean Cousin, one of the most celebrated stained-glass artists of the latter part of the century, was a pupil of the two last named.

The rose above the ten lights of the great south transept window represents the Last Judgment, the lights themselves being filled with scenes from the life of St Stephen. The subjects in the two large four-light windows of the clerestorey on the western side of this transept depict the "Invention" of the body of St Stephen; those in the opposite clerestorey, the Radix Jesse and the history of St Nicholas.

In the great window of the northern transept we have, in the ten lights, a series of groups illustrating the several appearances of the angel Gabriel, while in the rose above is a Celestial Concert. This glass is perhaps the finest

of all in this part of the building. The subjects relative to St Gabriel were the gift of the Dean, Gabriel Gouffier, who is represented kneeling by the side of the angel in the Annunciation group.

The clerestorey windows in this transept represent the histories of Abraham and Joseph; large single figures of sixteen canonised archbishops of Sens; and eight saints.

Since its foundation at a very early period of the Christian era by St Savinien, the throne of Sens has been occupied by 113 archbishops, of whom about a score are honoured as saints; ten have been admitted to the Cardinalate; and one, Pierre Roger, became Pope under the title of Clement VI. (1342–52).

TROYES

THERE is no city on the line of that long day's journey from Basle to Paris that will so well reward the lover of architecture, the student of its development, or the votary of the ancillary arts, as Troyes. Here the story of transitions is carried down well to the days of the Renaissance, and the architectural *catena* is so unbroken that it seems clear enough that the men who put Roman façades to Gothic churches were no foreign intruders, but true and native sons of the fathers who had attached Gothic façades to Romanesque naves.

In the façade of the cathedral itself, Gothic and Renaissance work were going on concurrently, and even low down about the piers of towers and doorways, it is impossible to divide the schools and epochs by any horizontal line, or clear vertical section; if the right hand supplied the Gothic frame, the left seems to have been ready to fill it with Classic details; and the cusps and foils of the panels have but the same relief as the sculptured grotesques of mingled foliage and mythological forms, that are niched within and below them. Better than this it was that the new style should strike for entire independence; it was

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not long in doing so; and at the little village of St André near Troyes, the church of the patron saint has an elaborate double portal, in which the self-assertion of the intrusive style is complete.

But it is not with the churches which cluster in Troyes almost as thickly as in Cologne that we are now concerned. It is not with St Urbain, that most enchanting spectacle the genius of man has bequeathed to the admiration of successive ages; nor with La Madeleine of the wonderful lace-like *jubé*; nor with St Pantaléon, so profusely adorned with native works in sculpture and stained glass *en grisaille*; nor with the equally fascinating St Jean, St Nicolas, St Nizier, and the Chapelle de St Gilles. Our business is with the mother church of St Peter and St Paul, assuredly the glory of southern Champagne, and in many ways one of the most interesting and valuable illustrations of the several phases through which the Pointed architecture of France passed, from the beginning of the thirteenth century to the middle of the sixteenth.

The see of Troyes, founded as it was early in the fourth century, is of remote antiquity. From that time to the present, except between 1802 and 1821, when it had Paris for its metropolitan, the bishopric has been included in the province of Sens.

On 25th July, 1188, a fire, which destroyed the greater part of Troyes, laid in ashes the Romanesque predecessor of the existing magnificent structure.

This catastrophe happened at a time when Europe was busy with the holy wars, for twenty years elapsed before any steps were taken towards rebuilding the Cathedral of Troyes. It was Hervée, a zealous bishop, who, in 1208, conceived and urged forward the work of re-edification, but he was not spared to see the accomplishment of his undertaking, for at his death, on the Festival of the Visitation of the Blessed Virgin (July 2), 1223, the sanctuary of the existing church with its circumscribing aisle and corona of chapels were scarcely finished. During the episcopate of his successor, Robert, the apse sustained much damage

through a violent storm of wind. Nicolas de Brie, in 1233, repaired this damage and prosecuted the works in the choir with energy, aided by the offerings of the faithful in response to a bull of the Pope (Gregory IX.), dated September 10, 1229, but it was 1304 before the choir was properly finished under the then bishop, Jean d'Auxois.

During the reigns of Philippe-le-Bel and Louis Hutin (1285–1314), the works in the transepts were expedited, but on 13th August, 1365, a steeple, which had been raised over the crossing was blown down, the damage caused by this accident delaying the continuation of the nave, of which one bay only had been finished. The English wars also militated seriously against the resumption of the works in the western limb of the church. These dragged on through the first half of the fifteenth century, though the nave seems to have been thought sufficiently advanced by 1430 for consecration. Louis Raguier continued the works in the nave, which were only brought to a conclusion in 1506–11, together with the west front, under the direction of the *maître de maçonnerie*, Martin Cambiche.

The long period that elapsed between the inception of this majestic cathedral in the thirteenth century to its completion in the sixteenth, fully accounts for the diversity of styles reigning in it; but all these styles, beginning with the First Pointed of the apse and its chapels, going on through the western part of the choir with the triforium and clerestorey, in a later phase of the epoch, to the full-blown Middle Pointed of the transepts and nave, supply us with a perfect succession of the various forms assumed by French Gothic from its birth to its death from pure exhaustion. And what a wonderful manifestation are these great mediæval cathedrals, not alone of France, but of all Europe, of the plastic nature of Pointed architecture! The purist may object to this *mélange*, and say, why could not the men of the fourteenth and fifteenth centuries carry on the work in the style begun by those of the thirteenth? Surely it indicates whim, love of novelty, a trafficking spirit of composition. The reply must be, no! All this

variety is due to the fact that *men of mind* were at work, whose genius was not exhausted by a single effort; uniting great originality with great patience and enduring labour, and a thorough, systematic education in their art.

The Cathedral of Troyes is another of those five-aisled churches of which Nôtre Dame at Paris, Meaux, and Orleans have already furnished us examples, with a range of square chapels along the outer aisles of the nave, which, if we include the bay covered by the tower, has seven pier arches on either side. These chapels are formed, as usual, by setting back the enclosing walls upon the edge of the buttresses. Beyond the transept, the external aisle on each side is coterminous only with the first three bays of the choir, the internal one alone being prolonged round the apse. This last represents seven sides of a dodecagon, which is also the plan of the Lady Chapel; the remaining six radiating chapels comprise five sides of the same figure, the separation between them being effected by the buttresses seen externally. There are no aisles to the transepts, and the last chapel on either side of the nave has its eastern wall constructed at an acute angle, so that, sloping off from the western wall of the transept it was practicable to give it a window. This arrangement is remarkable, and one which I do not recollect meeting with elsewhere.

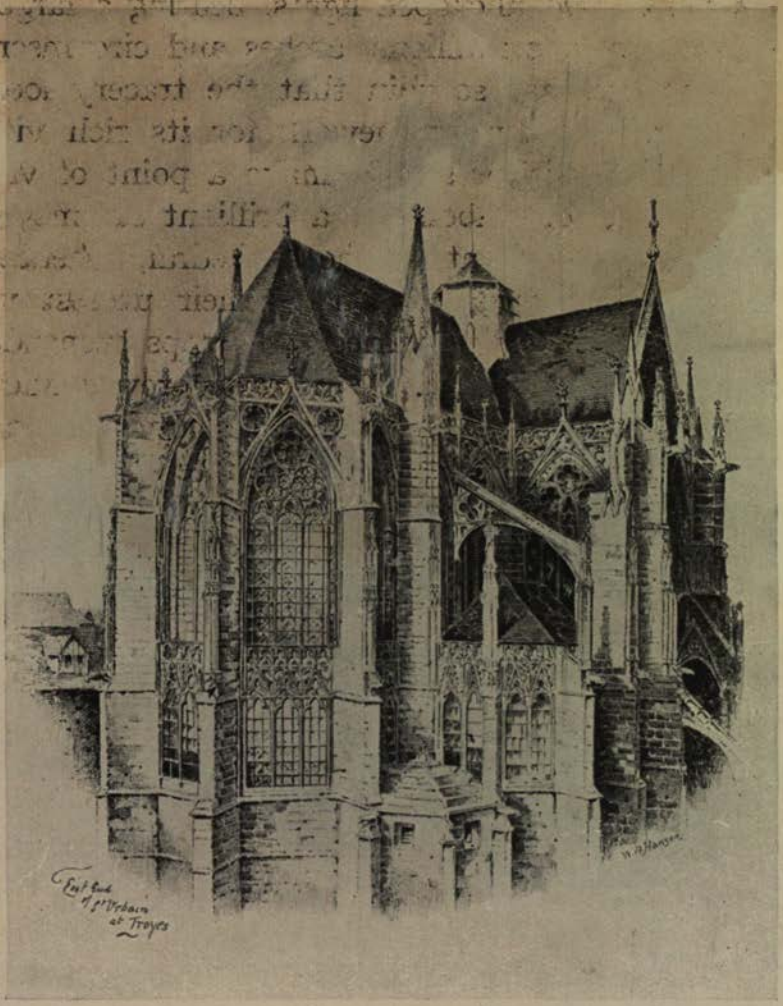
The choir, if deficient in that expansion and dignity which is so pleasing at Rheims and Chartres is, nevertheless, a fine piece of Early French work, but Troyes being one of the cathedrals badly built in the first instance, considerable alterations have been perforce made in it since its construction in the thirteenth century.

In 1849 fissures presented themselves in the vaulting of the Lady Chapel and the neighbouring ones, so much so that it was found necessary, at various times between that year and 1872 to take down a considerable portion of the masonry to its foundations. In all these chapels the windows are of the simple lancet type, one serving for each side of the apse terminating the chapel, and filled

as they are, for the most part, with " mosaic " stained glass they present, when viewed almost in *ensemble* from a certain point in the choir, a *coup d'œil* of brilliancy and splendour well-nigh unequalled. No less splendid, but more advanced in style, is the glass which fills the clerestorey windows of the apse and choir. In the former the windows are of two uncusped lights, bearing a large sexfoiled circle, but the mullions, arches and circumscribing circle of the rose are so thin that the tracery looks as though it were a mere framework for its rich vitreous decoration. The visitor should make a point of viewing these windows about noon on a brilliant summer's day from the parvis in front of the cathedral, whence, the great doors being thrown open to their utmost width, the glass suggests tiers of variegated lamps suspended at the extremity of a cavern. The clerestorey windows of the choir partake of a semi-Decorated character, the comprising arch being filled with a sexfoliated circle, resting upon two pointed arches, each subdivided in its turn into two lights which take between them a circle similarly cusped. It is not improbable that all the windows in the clerestorey of the choir at Troyes were originally of the same character as those in the apse, but on the alterations consequent upon the failing of the masonry in the thirteenth century they were given their present form from considerations of greater security.

The triforium storey (a narrow passage) consists, above every pier arch, of four-stilted, pointed arches, each comprehending a trefoil upon two trefoil-headed openings below, separated by bearing shafts. The back of this gallery is pierced with windows of corresponding character to admit light, and glazed with stained glass, as at Amiens, Beauvais, Tours, etc.

The three pier arches of the centre of the apse, very much stilted and obtusely pointed, are carried upon cylindrical columns with a very slender pillar in front and towards the apsidal aisle for the sustentation of the vaulting ribs. In the latter these shafts are entirely free



ST. URBAIN, TROYES

as to the columns, but connected with them by their abacus and base mouldings.

The two succeeding pier arches on each side completing the apse are sustained on squares with their angles plainly chamfered, having a larger shaft on each of the four faces and a smaller one at each corner. The remaining arches, making up the choir, rest upon piers of the more common plan of an assemblage of shafts of different diameter attached in angular recesses, such, too, being the composition of the four great piers of the crossing. The external aisle of the choir is divided from the internal one by stout octagons carrying a shaft on their alternate sides. This diversity in the planning of the piers of the choir at Troyes is only one of the many pleasing subjects for study in this lovely building. In the outer aisles of the choir the windows are composed of two tall uncusped lancets supporting a circle.

The stalls occupy the first two arches of the choir, and behind them, raised on walls a few feet above the floor of the aisles, are modern stone screens, in the form of three unglazed windows to each bay composed of two trefoil-headed openings surmounted by a cinquefoiled circle. The tops of these screens are horizontal and support figures of angels. A dwarf wall, relieved with arcading and surmounted on either side of the entrance by a pillaret supporting a candelabrum, forms a not very worthy screen between the crossing and the choir.

The same type of pier and arch as in the choir is found on the eastern side of either transept to the depth of the double aisles of the former. The triforium stage of the sides of the transepts exhibits perfect identity of feature with the corresponding member of the choir, with the single exception of the quintuple vaulting shaft which here ascends from the floor to the springing of the vaulting ribs. The clerestorey windows in the eastern wall of either arm are magnificent ones of six lights with Flamboyant tracery in the heads, and those in the west wall, three-light ones of indifferent geometrical design.

In the north and south fronts are opened large rose windows, which from the unusual breadth of the wall space are of great diameter. The Decorated style has certainly given birth to no more graceful conceptions than the elegant and elaborate tracery of these roses at Troyes.

The circle is inscribed in a square, the horizontal line at the summit being supported by a multangular pillar with crocketed triangular canopy over each side, which somewhat disagreeably obstructs the view.

Circular windows were employed abroad wherever a window of the ordinary form would become of too low and broad a proportion. The term "marigold" has been applied to these circular windows in which radiating mullions prevail, and "rose" to those in which no such lines are found. The preference given to the latter may be traced to the feeling for subordination of the classes of form. A general form of the third class should not be filled up with details of the second. The finest rose windows, perhaps, are at St Ouen, Rouen, and the immense ones at Beauvais, in which, however, there is not enough subordination of different classes of mullions. The finest of the radiating sort are at Strasburg and the south front of Amiens, where a pleasing variety is produced by the lines radiating from points a little distant from the centre, so as to give alternately a few radiating and a few parallel mullions.

The figure called Pentalpha, from five appearances of the letter A radiating from a pentagon in the centre of the circle, without excluding the quatrefoils and rays, is not uncommon in French rose-window tracery. One of the best-known examples, and one which at the period of its execution was regarded as a central feature of beauty hitherto unattempted in the complex design of that class of ornaments, is in the north transept of St Ouen at Rouen.

Architects of these "rosaces" followed the example of flowers in founding their division chiefly on the numbers

3 and 5, those divisible by 4 being extremely rare. The term "wheel," applied indiscriminately to all round windows, would be better restricted to those called in France "roses tournantes," which differ from ordinary roses in having the similar sectors of the pattern not alternately reversed, but all turned the same way, which gives the idea of rotation.

There are many varieties of them, though none contain more than six or eight panels, there being none above the smallest scale; probably from a feeling of the instability given by their rotatory expression. Hence the use of a larger and complex one as a principal and central feature must be considered as very questionable taste.

The piers separating the nave of Troyes Cathedral from its first aisle, and those between the two aisles, although similar in plan, differ as to the treatment of their accessories as the work proceeds westward. In the nave these piers are made up of quadrangular masses, to three of whose sides square-edged pilasters carrying in front an engaged shaft are applied; the six re-entering angles formed by the intersection being also occupied by shafts of smaller diameter, and the pier completed towards the nave by a compact group of vaulting shafts, continued through as in the transept from the floor to the springing of the vault. In the row of piers separating the two aisles, the plan is that of a plain cruciform one with large shafts on the four faces and smaller ones in the four nooks. The foliage in the capitals of these piers, whose shafts cluster like stems in cornsheaves, is deserving of the most careful study, consisting in most instances entirely of productions of the vegetable kingdom, amongst which predominate the oak leaf and acorn, the rose leaf, the bud and flower, the vine leaf and fruit, the thistle and the curled cabbage, with snails crawling over it; the imitation being in every case perfect, and the execution of marvellous delicacy.

The nave piers at Troyes preceded by at least sixty years the greater portion of the superstructure they bear. First, as to the windows of the clerestorey; these are all

of six lights, and the tracery in the head assumes those well-known forms from which the Flamboyant has received its designation. The arcade in front, as well as the glazed windows at the back of the triforium gallery, display a design of the same unequivocal character, for the tracery represents a *fleur de lys*. The windows of the external range of chapels opposite the first three bays, counting from the east, are filled with geometrical tracery of very unusual but not less graceful forms; while those of the fourth and fifth chapels are as clearly Flamboyant; the first named on each side exhibiting a very singular arrangement of *fleur de lys*, a variety differing, however, from that of the triforium arcade.

Of the stained glass which completely fills these two ranges of windows in the nave at Troyes, I shall not presume to weary my reader with details. Still, I cannot quit the subject without a few brief remarks on two of the windows which, each in its own style, struck me as something quite out of the common way.

One is a remarkable late window of 1499, representing the Radix Jesse, in the clerestorey. Here, the figures no longer occupy the centre of the lights, but are scattered about from side to side, balanced in a very satisfactory way by their names writ large in the background. This characteristic lettering gives not only interesting masses of white or yellow on the ruby ground, but horizontal lines of great value to the composition. In the lower part of the window a separate screen of richest yellow marks off the figure of Jesse, and at the same time helps (in the glass) to distinguish the donors, together with their family and armorial bearings, from the merely scriptural part of the design.

The other window is a very striking one of pure Early Renaissance design. It has an even number of lights, and through the four centre lights, just overlapping into the outer one on either side, is a long canopied erection within which are the effigies of four bishops. This group is in the middle of the window, the parts not occupied by

MOULINS CATHEDRAL :
THE NAVE, LOOKING EAST

TROYES CATHEDRAL :
ROSE WINDOW OF NORTH TRANSEPT

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it being of white glass with narrow borders of colour. To some this disposition of the figures may appear to have too much of the effect of a suspended picture, but, as a whole, this piece of Renaissance glass decoration must be regarded as an admirable example of its age and class.

For several reasons I prefer the interior of Troyes Cathedral to any I have seen in France. The finest effects are perceptible at about an hour before sunset in summer. Nothing can then surpass the effect produced by the double aisles and their flanking chapels seen from any one of the four corners of the nave, constituting as they do one of the most memorable characteristics of the sacred fane to which these few remarks are dedicated.

The west front of Troyes Cathedral has certainly been overpraised. The details of the carved work are, though early in the Flamboyant style, full of its particular faults: a certain symmetry of general design is obtained at the sacrifice of the symmetry, and even of the meanings, of particular portions.

In contemplating this vast mass of stone, covered with a confused and unintelligent assemblage of ornament, to which no properly architectural opening imparts grace and lightness, the eye has no difficulty in recognising the indications of an art in its decline, when those who practice it, no longer trusting for effect to a noble simplicity and happy grouping of the great leading lines of the edifice, seek to compensate this defect by the exercise of a petty ingenuity in the invention of subordinate enrichments, and a laborious skill and minuteness in the execution.

NEVERS

THE cathedral of St Cyr at Nevers may on the whole rank in the second class of French ecclesiastical edifices on account of the excellence of the east end, the elegance of the tower, and the imposing solemnity of the western

apse and its crypt. It stands well, and is much freer from buildings than is usually the case; but there is no good view of the western façade, the episcopal garden and shrubberies intervening between it and the road. No one who may find himself on the Great Central of France need grudge the trifling detour from the station of Le Guetin, the branch railway which commands an excellent view of the cathedral, rising majestically from the opposite side of the Allier. Like Bourges, the Cathedral of Nevers has no transepts; otherwise it is of the usual French arrangement, the choir being disorientated strongly to the south; the tower at the west end of the south aisle; and a very singular western apse with transepts adjoining it.

This apse, with the crypt of Ste Julitta, is a part of the original cathedral, built by Hugh II., and of which the date is pretty well fixed to 1028. It would appear that this church was of the usual Auvergnat type, of which Nevers presents a very curious and important example in St Etienne. This Auvergnat school of Romanesque has a distinct and marked tradition of its own, and is as important a family in that era as that of Cologne, Normandy, Pisa or Lombardy. Its principal characteristics are:

1. A western narthex, with or without a gallery.

2. An apsidal east end with one pair of chapels to the north-east, and another pair to the south-east. This seems the more usual norm; but there are instances of five or seven apses.

3. An apse to each transept, on the east side; but the church is never, or very rarely, transverse-triapsidal.

4. The Auvergnat arcade, at the internal extremity of each transept; three arches, the central ones straight-sided, the side ones circular.

5. The central tower; which in the first stage is of three or four times the dimensions from north to south than it is from east to west; the second stage has a tendency, though by no means an exclusive one, to the octagonal form.

At the Cathedral of Nevers, the narthex remains un-

altered, as does the eastern apse of the north transept; the rest was swept away towards the middle of the thirteenth century to make way for the present church.

In the succeeding century a fire arrested the progress of these works, but on their resumption the transept was suppressed, and replaced by two bays. The chapels were added to the nave in the fifteenth century. Restorations were undertaken between 1840 and 1852, and subsequently between 1872 and 1889 under the direction of M. Rupert Robert.

In plan Nevers Cathedral is a parallelogram ten bays in length, with transepts at the west end of the nave and an apse beyond. The aisles are continued round the five-sided apse, and three chapels open from the procession path. These chapels are the earliest existing part of the thirteenth-century church, and although small are of excellent work. The choir, which has a glazed triforium and clerestorey, has four bays, and is in a more advanced stage of the style, the window tracery of geometrical form being extremely bold and good. The fire seems to have been confined to the choir, as in the six-bayed nave, the thirteenth-century style appears again, the clerestorey windows being composed of two very broad plain lancet lights under an almost semicircular head, with a small lozenge-shaped opening pierced in the intervening stone work.

The triforium is especially elegant—a series of trefoiled arcadings, the base of each shaft being supported by the figure of a saint. The general type of column in this cathedral is the cylinder with four engaged shafts.

I have already mentioned the chapels radiating from the procession path as excellent specimens of early thirteenth-century work, and the detail, especially that of the foliaged ornament, is executed with great care.

Each of these apsidal chapels at Nevers has five windows of two lights each, and their tracery, like that of the windows in the clerestorey of the apse, where it is composed of three large trefoils, is very bold and fine.

As in the neighbouring Cathedral of Moulins, the high altar and its accessories have been restored in the mediæval style, piscina and credence having been duly provided. The mensa of stone rests upon six small pillars, but is destitute of frontal. There is a very pretty stepped predella with small carved subjects from the Passion, and this supports the crucifix and candlesticks. Over all rises a baldachino, similar in *motif* to that at Moulins, but of white stone, and exclaiming for the polychromatic decoration which is, I believe, to be applied to it. Each side of the baldachino has a trefoiled arch under a gable; at each angle where the four gables meet a pinnacled turret is introduced, and from the centre of the roof rises a short octagonal spire with the spaces between the ribs pierced with open tracery work. A beam supporting a crucifix spans the apse immediately in the rear of this ciborium.

In the conch of the Romanesque western apse a grand Byzantine-like "Majesty" still looms through the veil of whitewash, which, as far as practicable has been removed from it.

The tower which stands on the eastern side of the south-west transept, although a graceful conception of two distinct epochs, is not especially remarkable for its size or height. The lower part is satisfactorily attributed to the year 1400, or thereabouts; the upper stage was commenced in 1509, and finished in 1528. The lowest portion which reaches to the top of the clerestorey presents a double series of simple trefoil arcadings: the second portion, where the later work begins, is enriched with the statues of saints. The upper stage of all has lofty windows of two lights, with two and one quatrefoils in their head, and is surmounted by a light pierced parapet. There is no spire or capping of any kind. From the floor of the south-western transept to the interior of this tower a doorway admits to a spiral staircase which should be especially noted as an example of the impenetration of mouldings.

The line of roof from the transept to the apex of the apse is carried along unbroken save at the junction of

the nave and choir by a little open turret and cupola surmounted by a *flêche*.

The disorientation of the choir of Nevers Cathedral to the south is very marked. The reason for this must perhaps remain doubtful. When it inclines to the Gospel side, it doubtless represents the inclination of our Blessed Lord's head on the cross, by universal tradition said to have been towards His right side, and therefore towards the penitent thief. The archæologists of Nevers assign a reason for the opposite direction of the choir, which appears far from improbable; namely, as symbolical of the truth that Our Lord died for the wicked as well as for the good.

MOULINS-SUR-ALLIER

AMONG the sees erected in 1822 under the Concordat of Louis XVIII. was that of Moulins, in the Department of Allier. A suffragan see to Sens, it was composed of territory taken out of the existing suffragans Clermont-Ferrand, Nevers, and Autun.

The prelate nominated to the see, Mgr Antoine de Pons, was, however, unable to take possession of his see until 1822, when he had assigned to him as his cathedral the Flamboyant chapel of the old château of the Duke of Bourbon.

To the Late Gothic fragment above alluded to, a nave with western towers and spires was added between 1852 and 1888.

An interesting point about Moulins Cathedral is the mediæval spirit which has been allowed to pervade its *instrumenta*.

In the side chapels of the choir, however, the altar-pieces still retain their Neo-Classical character, and do not seem altogether out of place in the late fifteenth-century choir, which has four bays, and terminates in a chevet of three wide sides with a square end to its procession path. The windows have good Flamboyant tracery, and

elongated masses of masonry supporting pinnacles on their outer ends support the flying buttresses of the clerestorey. The roof of this part of the church is a little higher externally than that of the nave, and at its western end, where it is slightly hipped, a turret and *flêche* is placed. There are no transepts. The nave has a good bold arcade of pointed arches, on circular pillars with boldly sculptured capitals; the aisles have lean-to roofs, and the clerestorey windows are of two lights with a large cusped circle.

The high altar stands at the summit of a few steps just beneath the arch dividing the nave from the choir. It is a double one, with frontals facing east and west, the same "ornaments" on the retable serving for either side. Over it is a handsome Gothic baldachino of wood, gilded, having a cusped arch surmounted by a gable on each side, and a flat-topped gable roof. Behind it is the *chorus cantorum*, and in the chord of the chevet stands the episcopal throne with a good modern Gothic canopy projecting over it.

The north-eastern corner of the choir presents a charming feature in the shape of a square-headed doorway, surmounted by an elongated window of two lights with curvilinear tracery. This is the door by which Moulins Cathedral should be entered for the first time, on account of the engaging cross views embracing the Late Gothic choir with its old painted glass and handsome baldachino, and the nave with its bold arcades and Chartres-like clerestorey.

In one of the corners of the choir is an elaborately sculptured stone staircase closely resembling the beautiful *escalier de l'orgue* in St Maclou, Rouen. Hard by in a lateral chapel, within a niche, may be seen a statue, carved in stone, but coloured only too faithfully, to represent a wasted corpse (of a female, most probably), around which the worms (Job xxiv. 20), are seen feeding "sweetly." Underneath is the date, 1557.

WESTERN FRANCE

BRITTANY

BRITTANY, which may be taken as including the modern departments of Finistère, Côtes-du-Nord, Morbihan, Ile et Vilaine and Loire Inférieure, possesses an architecture which, since the beginning of modern European civilization, has always presented contrasts with that of neighbouring provinces. The abundance of granite rock and the comparative scarcity of other building material is one cause of this. The separate racial character and distinctive language of the people, together with their struggle for independence of the Norman dukedom, and later, of the French kingdom, have also powerfully influenced all the civilization of the province.

Of buildings of the Romanesque epoch, the most interesting is certainly the nave of St Sauveur at Dinan, than which there are few more monuments of equal interest in the west of France. Other examples are the ruined cloisters at Vannes and Doulas; the round church at Quimperlé, almost wholly rebuilt, however; the tower of the church at Redon, in Ile et Vilaine; the abbey at La Roe; the churches of Nôtre Dame de Kernitron and St Melars (crypt) at Lanmeur; and the Templars' Church at Loctudy, all in Finistère; St Martin at Lamballe, in Côtes-du-Nord; and in Loire Inférieure, the crypt of the cathedral at Nantes and the nave of St Aubin at Guérande.

Of the churches Transitional from the Round-arched to the Pointed style, the abbey of St Mathieu, sixteen miles from Brest, is one of the most instructive specimens. It is very reminiscent of such Yorkshire minsters as Whitby, in having Pointed arches, but otherwise is completely Romanesque, without, in the nave at least, any intention

of vaulting. Its date may be fixed at about 1160. To the same epoch we may assign the nave of St Malo, and portions of the churches at Guérande and St Gildas des Bois, both in Loire Inférieure.

Early thirteenth-century Gothic is but inadequately represented. Certainly there are no remains comparable in extent with those of the neighbouring province of Normandy. Perhaps the best and most extensive illustration is afforded by the choir of the *ci-devant* cathedral at Dol, which has a square end, and in some features resembles the likewise square-ended choir of St Julien at Tours. In buildings of the latter part of the same century and the first half of the succeeding one, Brittany is far richer. *Inter alia*, the following may be enumerated: In Finistère, Quimper Cathedral, the former one at St Pol-de-Léon, and the choir of Nôtre Dame de Kernitron at Lanmeur; in Côtes-du-Nord, Brélivénez, the *ci-devant* cathedral of Tréguier, the actual cathedral at St Brieuc, the church at Guingamp and Nôtre Dame at Lamballe; in the Loire Inférieure, Nôtre Dame-de-la-Blanche at Guérande; and in Morbihan, the façade of Vannes Cathedral.

Fifteenth and sixteenth century Gothic is, however, of frequent occurrence in Brittany. Perhaps the most important specimens are the churches at St Pol-de-Léon, one of which, formerly the cathedral, has a fine pair of western towers with spires, a south transept lighted by a splendid rose window, and an interior of much interest containing a good deal of late work. This, being executed in granite, should be compared with the soft stone churches of the Domaine Royale and St Ouen at Rouen. It is evident here that the differences of material have little weight with the ardent promoters of a growing style of architecture. Granite is found in the same work as the softer stones, and the main difference to the builders was probably in the added difficulty of shaping and tooling the various stones. Detail is, of course, strongly affected by the hardness of the material. The small church of the Kreizker in the centre of the town, as its Breton name

implies, has a noble central tower resting upon open arches which span the nave, and rises to a great height without buttresses or other breaks of its square prism than windows with deep jambs and arcadings also rather emphatic. It carries a lofty spire, pierced with sexfoil and cinquefoil openings, flanked by four large open turrets with pinnacles. In the same department (Finistère) is the little church of Rosporden, with a spire and pinnacles of singular beauty. Quimper Cathedral is almost entirely of the fourteenth century, except the western spires, which are modern, and believed to be in imitation of the ancient ones.

Nantes Cathedral is an important work of the Late Gothic period (1434), featuring those of Northern France, such as Abbeville and St Germain at Amiens, more than those just alluded to, a fact accounted for by the situation of the town on the Loire, and accessible from Tours and the heart of the country.

In addition to the above-named examples of Late Gothic Breton churches, the following deserve especial mention: the nave and choir of St Sauveur at Dinan, St Jean at Lamballe, and the central tower, porch and cloister of Tréguier; the chapel of Nôtre Dame-des-Portes at Chateauneuf du Faon, Folgoët, St Mélaine at Morlaix, and the parish church of Quimperlé; Nôtre Dame at Vitré, and the choir of St Aubin at Guérande; while to the same period must be assigned much of the beautiful furniture which Brittany has been so successful in retaining, notably the rood lofts at Le Folgoët, St Fiacre-du-Faouet, Lamballe, Lambader, St Avoye-de-Plumeret, and Tonquedec.

That at Folgoët is a particularly fine example in stone. All the stone employed in this church is of dark chocolate colour, so that the internal *ensemble* is very rich.

The Renaissance assumes curious provincial forms, some of which are of extraordinary interest. They may be compared with buildings of the same epoch in Eastern and South-Eastern Germany, on account of their novelty and startling treatment, while at the same time they are more elegant in design. The following are a few examples

whose selection from their multiplicity has been a somewhat invidious task. In the Côtes-du-Nord, the choir of St Sauveur at Dinan, the south side of the nave and the portal of Guingamp and the chapel of Nôtre Dame des Grâces, in the same town ; in Finistère, the steeple at Berven,* and the churches at La Roche-Morice, Roscoff and Saint Thégonnec ; in Ile et Vilaine, portions of St Leonard and St Sulpice at Fougères, and St Germain at Rennes ; in Morbihan, a chapel at Saint Gabrien, and the choir and circular chapel of the cathedral at Vannes.

Calvaries are ordinary accessories and ornaments of Breton churchyards. This is generally a cross of large proportions raised upon steps ; it has, as a rule, a face and a reverse. On the former, at the point of intersection, is a small figure of Our Lord crucified, sculptured with Byzantine stiffness and coarseness ; at the extremity of one of the arms of the cross the Blessed Virgin ; at the other, St John. On the reverse, at the point of intersection, is the Blessed Mother holding the body of her Divine Son on her knees (what is commonly called a *Pietà*) ; on the right and left are Saints and Apostles. Notwithstanding the rudeness of these sculptures, they produce a happy effect. In a calvary before a charming chapel dedicated to St John, which stands in a grove of beech trees on the left shore of the El-Orn, opposite Poule-Ar-Vilin, on either side of the cross are angels bearing the instruments of the Passion. The calvary of Confort, near Pont Croix, is worth a visit ; but the most curious, the most complete, and the most original of all those in Brittany, is that of Plougastel-Daoulas in Finistère, which belongs to the end of the sixteenth century. In this example three crosses, those of Our Lord and of the two thieves, stand on a tall polygonal

* The pierced and crocketed spire, in most cases of great altitude, seems to have been used in conjunction with a Renaissance tower for a very long period. The tower is without buttresses, and almost always has two or three external galleries around it with heavy stone balustrades and pinnacles at the angles. Among the numerous examples of this class of steeple may be named those at Folgoët, Ploudery, Sizum, Chapelle de la Roche, Plouedem, Landivisian and Pleyben.

base, adorned with pillars and pierced by arches. The frieze which surrounds this base is enriched with a series of bas-reliefs illustrating the Life and Passion of Our Lord. I can only allude to them briefly, and shall therefore content myself with saying that all these figures, none of them lacking either character or originality, all these sacred scenes of which the customs and the dresses are thoroughly Breton, in no single respect bear witness to the period of their erection. The date, 1602, is cut on the frieze. Breton churches have an air and a style more ancient than their date ; their architects and their artists have never changed their atmosphere, and the breath of time has passed but lightly over them.

A large proportion of these churchyard crucifixes suffered by the Revolution, but many exquisite examples remain, and hardly a single point of intersection of two roads can be passed which is not marked by a more or less mutilated cross, oftentimes restored by the piety of the present generation.

In architecture, as in other matters, Brittany seems to have been behind the rest of the world, and the fashion of building only reached it when perfected in other parts. There are some peculiarities in the Flamboyant school of Brittany which render it well worthy the attention of architects.

One cause of the profuse decoration of the Breton churches and of their excellent preservation may be referred to the materials employed. One is a green stone peculiar to Brittany, called *Kersanton*, remarkable for the facility with which it is worked, and its tenacity in withstanding the weather. It is believed to be a hornblende rock, with a mixture of oxide of iron in particles minutely disseminated. It is found only in two localities, on the west side of the harbour of Brest, near the escarped rocks of Quelern, between the river of Faon and that of Landerneau. It is regarded as volcanic, both from its composition and because the rocks adjacent to it show marks of dislocation, caused apparently by the intrusion. The weather has scarcely

any destructive effect on it, even after the lapse of ages, and its peculiarly bright green colour gives to a portal carved out of it the appearance of being cast in bronze.

Whether ancient or modern, great or small, every Breton church has its open belfry, making it visible from a distance. As one approaches one expects to find a considerable town. This proves to be a mistake ; for it is over a very few houses only that the church throws its shadow.

But nevertheless, on *fête* and market days, or on Sunday, roads, lanes and paths are quite thickly peopled. Some come through deep lanes overgrown and covered by rank fern and heath ; others run up steps cut in rocks, climb over gates, jump from stone to stone across swamps, and after these gymnastic exercises (an acquaintance with which is indispensable to everyone who would visit the more out-of-the-way places in Brittany) behold a little crowd collected at the church porch, under the chestnut trees, or on the steps of the calvary.

Almost all these Breton churches seem to have been built on the same model. The principal door of the church is not under the belfry ; that is long, narrow and massive, in order to support so great a weight. But on the right side of the edifice a large square porch opens, which, by its projection, by its artistic merit, and by its double doors constitutes its real entrance. On the right and left are engaged columns, with spiral mouldings, above which rises a Pointed arch or one with a depressed centre ; in the interior, on either side, are ranged niches containing (where the Revolution has not destroyed them) statues of the twelve Apostles. In the centre, between the two doors, a group of small columns ; below, the holy-water stoup ; above, a niche intended for some statue of Our Lord, of the Blessed Virgin, of St Peter, or of the Eternal Father. This porch is generally called " The Apostles' Porch " ; there is no corresponding one on the left side of the church. That of Saint Kouardin, at Landerneau, was taken from the ancient church to be added to the new one built in 1860. The date of the porch is 1607. A remarkable porch

is that of St Goueznon, near Brest, and that of La Roche-Morice, above Landerneau. The porch of Daoulas is the most ancient of all. It is generally for this part of the church exterior that the architect reserved his powers, sometimes even his freaks of imagination. The cemetery which surrounds the church has little that is funereal about it. Four rows of elm trees follow the line of its walls; poplars, yews and plane trees separate and group the tombs into squares. At Plougastel each grave is adorned with bushes of Bengal roses, which are in flower all the year round.

In many a churchyard may be seen an oblong building with a gabled roof. This is the Ossuary, or place in which all exhumed bones are collected. Of these structures one of the most elegant, perhaps, is that at La Roche-Morice. It is in the Renaissance style of the beginning of the seventeenth century, and one of the long sides is completely covered with arcading in three tiers, the two lower ones being broken in the centre by a Round-arched doorway, flanked by Corinthian columns and crowned with a cornice and pediment.

One often finds Pointed churches of the ordinary plan, that is to say, with a nave and a low aisle on either side of it, each terminating rectangularly. The roofs are almost invariably of wood, and in this material one sometimes meets with friezes, sculptured as at St Goueznon and at La Roche-Morice, with a long series of scenes illustrating the labours of the country, its manners and customs, agriculture and fishing, burials and marriages.

RENNES

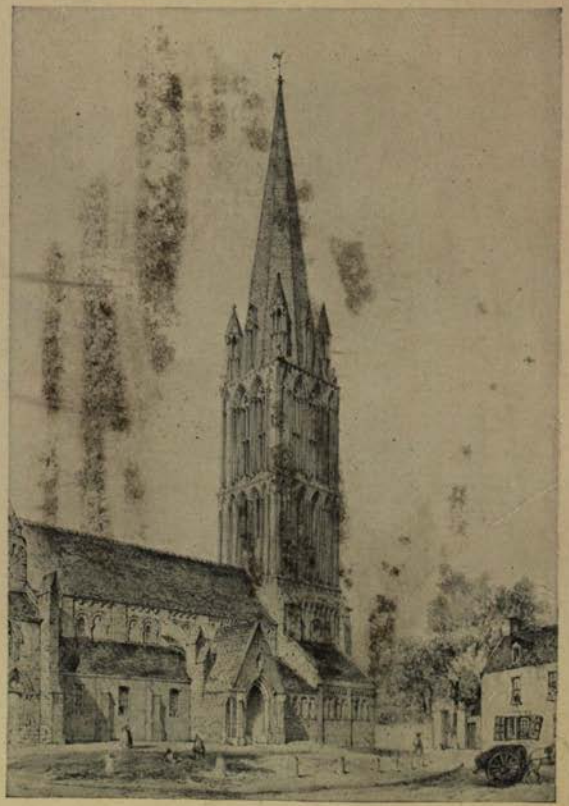
UNTIL the Revolution the Archbishop of Tours was primate of Brittany, with eleven suffragan bishops having their seats at Angers, Le Mans, Nantes, Quimper, Rennes, Saint-Brieuc, Vannes, Dol, Saint Malo, Tréguier and Saint Pol-de-Léon.

The name of St Pol-de-Léon became familiar in England during the early years of the last century from its last bishop—Jean François de la Marche—having made a very conspicuous figure in his emigration hither, and having here at length ended his days. The character of this prelate does not appear to have been more popular among his fellow-countrymen in Brittany than it was among his fellow-emigrants in London: they gave him the same character—one of the most haughty and overbearing among the ecclesiastical dignitaries of the old *régime* in France; and while the Bretons had in general an almost superstitious veneration for their clergy they regarded this prelate with very different sentiments. Bishop de la Marche, dying in London, was buried in the churchyard of old St Pancras, where the tombs of several other emigrant bishops—among them Chalmeret of Coutances, Le Mintier of Tréguier and Grimaldi of Noyon—may be seen. At the Concordat of 1801 four of the Breton sees—Dol, Saint Pol-de-Léon, Tréguier and Saint Malo—were suppressed. Under the Second Empire the extensive province of Tours was subdivided by the elevation of Rennes to archiepiscopal rank, with Quimper, Vannes and Saint Brieuc for suffragans. Tours retained Angers, Le Mans and Nantes, and a fourth suffragan see was created at Laval.

The elevation of Rennes to an archbishopric by Napoleon III. is said to have been a reward for the enthusiastic reception accorded to him and the Empress by the bishops and clergy of Brittany during their visit to that part of France in 1858.

The cathedral, dedicated to St Peter, is almost entirely modern, and replaces several structures successively rebuilt and destroyed. The lowest stages of the towers are part of a building founded by Anne of Brittany, queen of Charles VIII. (1491) and of Louis XII. (1499), at the solicitation of the bishop, Yves Mayeuc. The work was interrupted in 1541, but was subsequently resumed. This structure, threatening ruin, was almost entirely demolished in 1756, but it was not until 1784 that its reconstruction

ST. POL DE LEON : THE KREISKER



CHURCH OF BERNIÈRES
(From a drawing by Nesfield)

began, and this work, several times interrupted, was not brought to a conclusion until 1844.

As may be gathered from these dates, Rennes Cathedral is entirely in the Classical style. Externally the best part is the western façade, which, had the portion of it between the towers been more enriched, might have passed for one of the most pleasing of its age and class in France. It is flanked by towers, longer from east to west than from north to south, of five stages, the uppermost of which is in each instance an octagon crowned with a balustrade, and embellished at the angles with ornaments of the "smelling-bottle" order. In the three next stages are round-headed windows flanked by coupled columns varying in order, and at the foot of each tower is a remarkably good door, which with its receding Doric pillars affects the antique. In the centre of the façade is one tall ungainly round-headed window, above which is a square panel flanked by Ionic pilasters, containing some sculpture, and crowned with a segmental pediment.

The interior has a colonnade of Ionic pillars supporting an entablature from which rises the semicircular roof. The columns are coupled at the crossing, above which is a dome ceiling, but owing to the absence of a clerestorey the interior of Rennes Cathedral, though fine in its way, is not so imposing as its contemporary at Arras.

VANNES

THE cathedral of SS Peter and Paul at Vannes, a curious *mélange* of styles, was built slowly and on a modest scale between the thirteenth and eighteenth centuries. The earliest part is the north-western steeple; the nave, with its chapels, is excellent Geometrical Decorated, though I believe of the fourteenth century; the apsidal chapel of the Blessed Sacrament on the north side of the nave is a charming example of the Renaissance, as is the one behind the apse, while the vaulting of the nave is later.

In 1825 the west front was rebuilt in the thirteenth-century style, after some damage occasioned by lightning in the previous year.

The plan of Vannes Cathedral comprises a nave of five bays without aisles, but with rather deep discontinuous chapels; aisleless transepts,* choir of one bay and a three-sided apse with procession path opening into a chapel. Internally the building is rather low and broad. The arches on either hand die off into massive piers, as at Guingamp. There is no triforium stage, but a gallery above the pier arches with apertures for communication cut in the internal buttresses between the clerestorey windows, which are of three lights with pleasing tracery of the Geometrical kind. The deep reveals of these windows into which their arch mouldings subside afford charming effects of light and shade. In the chapel windows the tracery is of an equally pleasing description.

The passage over the pier arches is defended by a parapet pierced with quatrefoils, which is returned round a narrow arch at the east end of the nave on either side of the wide central one, thus dividing them into two halves—a very pretty and picturesque arrangement. The central arch rises to the full height of the church, subsiding into piers faced with triangular buttresses crowned with urns. The whole of this work is curious, quite *sui generis*, and its arrangement may be compared with the much earlier one one at the east end of the church of the Coûture at Le Mans.

The transverse arches of the nave vaulting are semi-circular, without mouldings, and rest upon Classical corbels, but the ribs of the four cells are Pointed. Until this vaulting

* The north transept of Vannes Cathedral is devoted to the *culte* of Vincent Ferrier, a Spanish Dominican monk, who came here in the fifteenth century at the invitation of Duke John V., and who, in a space of two years, seems to have succeeded in evangelizing the whole province of Morbihan, despite the fact that he addressed the people in his native language. He was canonized at the instigation of the duke, and died at Vannes in 1419. The relics of the saint, which are the pride of the city, are carried annually in procession through its streets and round the walls on the first Sunday in September.

was begun in the eighteenth century the nave had a wooden roof.

The arches opening to the transepts spring directly from the flat piers without any mouldings. In the short choir the ribs of the vaulting are carried upon slender shafts. There is no arcading between the pier arches and the clerestorey in this part of the church, only an expanse of plain wall, on which in the centre of the apse a crucifix is fixed.

The chapel behind the apse terminates in a grandiose altar-piece with Corinthian columns surmounted by obelisks.

Externally the gracefully-traceried windows of the nave, clerestorey and chapels, and the flying buttresses, present an engaging *ensemble.*

The second stage of the north-western steeple has three tall unfoliated arcades; the third is short and unrelieved, but the belfry has five lancet arcades, the three centre ones of which are pierced. The spire is raised upon a short octagon, to whose oblique sides pinnacled turrets are attached. The much lower south-western steeple has an octagonal upper storey, gabled on each side and supporting a slender spire.

The Renaissance Chapel of the Sacrament, hitched in between two on the north side of the nave, is in two stages. In the lower one are round-headed niches surmounted by entablatures and pediments, and between them are circular attached pillars. The upper half of the elevation shows, between pilasters, round-headed windows very deeply recessed, and with good but simple mouldings. The corbel table under the eaves of the roof of this semicircular erection is remarkably good.

On the south side of the nave are the remains of what must have been a noble Romanesque cloister. The round-headed arches opening into the garth are supported upon cylindrical columns with very bold capitals.

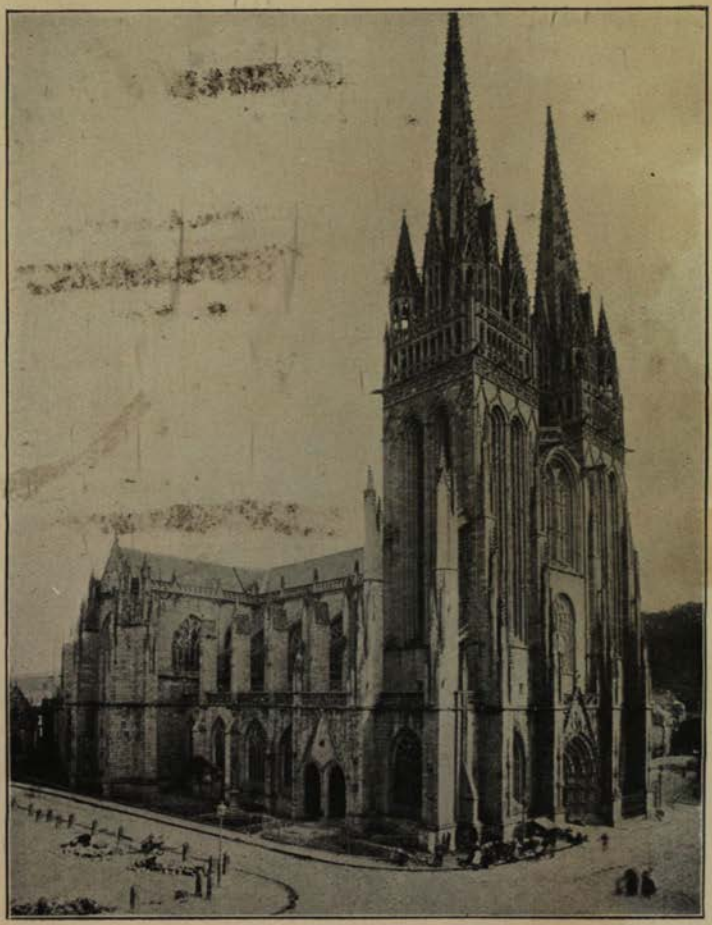
ST BRIEUC

ANOTHER curious admixture of styles is the cathedral of St Brieuc, which, although of moderate dimensions, has a nave which for dignified solemnity is hardly surpassed in Northern France. At the west end, and projecting beyond the façade, is a pair of towers, crowned with rather picturesque slate spires, of nondescript architecture. The choir and its apse are mediocre Flamboyant, the best portions of the church being a three-bayed chapel on the south side of the nave, with triple aisles separated by arches whose mouldings die off into the cylindrical pillars; and the nave, which was rebuilt between 1705 and 1720 by a pious bishop, Louis Frétal de Boissieux, with tall circular columns, short plain capitals and round arches, strikingly reminiscent of those at Gloucester and Tewkesbury. There is no triforium arcade, but beneath each clerestorey window is a space defined by the pilasters of the transverse arches of the vaulting, which are prolonged to the stringcourse over the arches. The vault is quadripartite, the ribs meeting in a simple boss, and the whole work reflects much credit on the bishop whose indefatigable exertions made it possible.

QUIMPER

THE plan of Quimper Cathedral comprises a square-ended and rather long Lady Chapel joined to the procession path by a canted bay; a choir of five bays, disorientating greatly to the north, and finished with a five-sided apse, transepts, nave of five bays with aisles, chapels and western towers, the space covered by them giving a sixth bay to the nave.

Notwithstanding the spreading of the work over nearly three centuries, there is a remarkable homogeneity in the



QUIMPER CATHEDRAL FROM THE NORTH-WEST

ensemble of Quimper Cathedral. The Early and Late Middle Pointed work is, for the most part, very good. The Lady Chapel, being square-ended, gives rather an English look to the building, viewed from the north or south-east. It has an east window of four lights with rich tracery in the sub-arcuations, and in the surmounting circle. All the tracery in the eastern part of the church is of this bold, nervous character. The flying buttresses are carried across the roofs of the choir, aisles and chapels in one grand sweep. There is a very graceful parapet over the Lady Chapel, the clerestorey of the choir and its aisles, composed of quatrefoils and trefoils. The buttresses against which the *arcs-boutants* rest are grand elongated masses capped with gables.

The western towers have very elongated belfry windows, with deeply-recessed shafts, ogee heads and finials, and are crowned with tall open parapets intercepted at the angles by open octagonal turrets and pinnacles forming delightful bases for the modern spires, which, following the Breton model at St Pol-de-Léon and elsewhere, are pierced with small openings and have their ribs crocketed.

The manner of meeting the cost of these spires carries us back to mediæval times, and to those wide sentiments of enthusiasm of which the churches of the period are a lasting record. The expense of the work, amounting to some 15,000 francs, was defrayed by a halfpenny subscription called "Sou de St Corentin," and raised in the diocese during a period of five years.

There is no central tower, the roof of the nave being prolonged over the crossing to its junction with the somewhat lower one of the choir. Internally the nave arcade resembles that of Chester Cathedral, the shafts supporting the arches being placed at a little distance from one another. The triforium has seven arcades to a bay, and over each series of openings is a passage-way with a parapet in front. The arches at the crossing take a semicircular form, the piers having narrow caps, and a remarkable feature in the groining is the ridge rib. In the apse the clerestorey

windows are of three lights, with tracery formed by three quatrefoiled circles. The triforium and the balcony above it are here, as in the nave. The high altar is surmounted by a ciborium like those at Moulins and Nevers.

The disorientation of the choir of Quimper Cathedral is more marked perhaps than in any other French church where this irregularity exists. The deviation in this instance may be accounted for when it is remembered that the choir was originally the chapel of Nôtre Dame des Victoires, a distinct building from the then existing Romanesque cathedral. We may surmise that the foundation stone of this chapel was laid at a time of year when the sun rises in the north-east, as the inclination is in that direction; and that when, in the course of time, the Romanesque structure was removed its foundations served for the nave of the present cathedral, which points due east.

POITOU AND LIMOUSIN

POITIERS

POITIERS, built for the most part on the summit of a gentle hill, between the railway line and the Clain, exhibits, with its white, bright, clean, and, in many places, beautifully-foliaged streets, hardly any of the antiquity and dinginess of Angers, and my first few hours' stroll, while it initiated me into the high antiquity of the city, which manifests itself nowadays in the ecclesiastical rather than in any of the secular and domestic edifices, put me in high good-humour. I felt that, ecclesiologically at least, I was in the centre of a type of Romanesque architecture in which, for richness and elaboration of ornament, our latest and most refined specimens of that protean style are left behind; and if the cathedral and portions of Ste Radégonde were not the *fons et origo* of that wonderful period of architecture known as the Traditional, they are, for grace

POITIERS

and refinement superior to some of their more widely-known sisters in the Domaine Royale and Champagne.

It would appear rather from the architecture of the central district of the French monarchy that we received ›at foreign element, be it great or small, which influenced Transition.

› must therefore look for it in such works as were in s between 1140 and 1170, as the eastern chapels of nd the choir of Nôtre Dame at Noyon; in the fro of Chartres Cathedral; in Paris at St Germain-›rès, St Julien-le-Pauvre and the choir of Nôtre Dame; a: to wander a little beyond the pale, in the exquisite cha ter-house of the Madeleine at Vezelay; in that archetype of Cistercian severity, the abbey church at Pontigny; and in that parent of our own Canterbury, the cathedral at Sens.

These are examples of the type of architecture which leavened with a French element our own already half-developed Transition.

The four Romanesque churches of Poitiers (that is the eastern portion) bear such evident marks of resemblance to each other as to render the date of one of them very plausible presumption of the antiquity of the rest, even were the period of their construction unknown.

The circumstances attending the dedication of two of these, Saint Hilaire and Saint Jean Montierneuf, were sufficiently striking to attract the attention of contemporaries. There were present thirteen bishops and archbishops at the consecration of the former in 1049.

The latter, commenced in 1066, completed in 1087, was dedicated in 1096 by Pope Urban II. on his return from the Council of Clermont in Auvergne, where he had preached the first Crusade.

Saint Hilaire and the Priory of Saint Nicolas had for their founder Agnes, wife of Guillaume III., Duke of Aquitaine, surnamed Tête-d'étoupes. This princess died in the year 1068. Eustache Beslai, wife of Guillaume, the succeeding Duke, is stated to have commenced Nôtre Dame-la-Grande.

The apse of St Radégonde, destroyed by fire in 1084, was rebuilt and dedicated anew in 1099. The tower, at the west end, is Romanesque, but the original nave was rebuilt, without aisles, about the middle of the twelfth century, in that graceful style of Transition from Round-arched to Pointed of which the cathedral at Angers furnishes so representative an example.

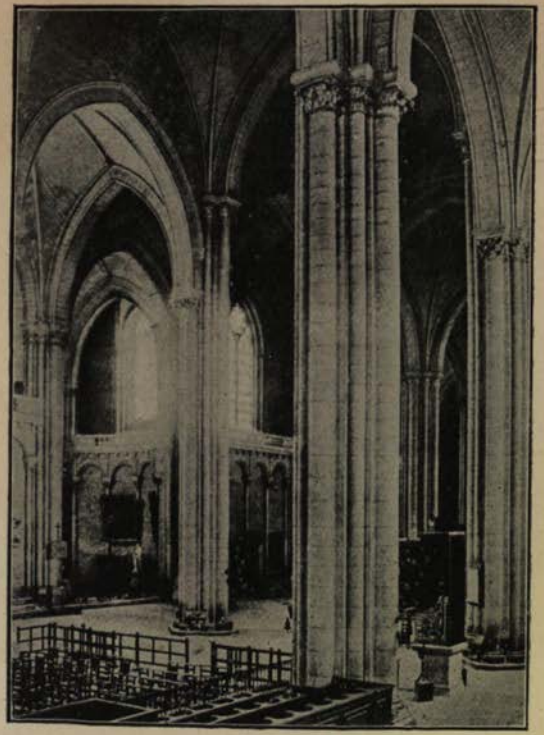
All these churches so fully engrossed the attention during my first day's sojourn in Poitiers that the last rays of sunset had left its towers cold and grey once more ere I could claim acquaintance with the interior of one of the noblest specimens of Plantagenet architecture in existence, the cathedral of St Pierre.

On descending the steps leading from the south-western portal into the nave, the interior of this vast church awakens that sense of veneration which rarely finds language to express its feelings.

I visited it many times during my sojourn in the city, and at every inspection some fresh beauty forced itself on the attention, but my exclamation on first seeing its vast nave and spacious aisles vaulted almost at the same level was, " This must be the parent of Paderborn."

Now the patron saint of Paderborn is Liborius, who was fourth bishop of Le Mans and died about the year 397. Four centuries later the relics of Liborius were translated to Paderborn, though why people should have taken the trouble to convey them across half the continent does not seem very clear. Anyhow, to Paderborn St Liborius was taken in 836, during the episcopate of Badurad, since which time he has been regarded as the patron of that Westphalian city and diocese.

If we compare the capitals of the columns in the nave of Paderborn Cathedral with those of Poitiers, which was commenced a century earlier, we shall be convinced that the art works of Germany, although passing in the first half of the thirteenth century through a novel phase, having an undoubted beauty and elegance of its own, had only just reached the point in the development of Gothic



POITIERS CATHEDRAL: VIEW ACROSS THE NAVE

POITIERS CATHEDRAL: THE WEST FRONT

ideas that France had attained at the time Poitiers Cathedral was commenced.

In this splendid cathedral of Poitiers we find united nearly all the peculiar features of Transitional churches in the western central provinces of France. Though some discrepancies of style result from later insertions, it is, upon the whole, of so uniform a character that it would be difficult to fix upon an example better calculated to illustrate that brilliant architectural period constituting the link between the unmixed Romanesque style at the one extremity and the confirmed Early Pointed at the other.

The plan, one of the greatest simplicity, is that of a parallelogram of eight bays, divided between a nave of four and a choir of three bays, both with aisles of nearly the same height and continued to the extreme east end. The fifth bay on either side forms the crossing and opens into a transept, and at the west end, projecting beyond the aisles to the north and south and advanced in front of the church to the west, is a pair of towers. A church that has aisles throughout cannot be called an Angevin church; but the vaulting of Poitiers Cathedral is Angevin; the decorative arcading under its high-set windows is Angevin, and the windows themselves, where later ones have not been inserted, have a distinctly Angevin look.

The aisles are contained under the same external roof with the nave; it is consequently of great expanse, but not very high pitched. The transepts are without aisles and about the width of the bay to the east and west of them; consequently, though their walls are of the same height as the external walls of the nave and choir, the ridge of their roofs falls below that of the principal roof, which is therefore unbroken from one end to the other. This arrangement gives the building, at a distance, the character of an enormous hall rather than a cathedral, especially as the western towers have not sufficient height to add much variety to the outline; yet its very simplicity produces much grandeur, which is increased by the flat elevation of the east end.

One of the most remarkable features of Poitiers Cathedral is the convergence of its sides towards the east, greatly accentuated in the choir, also the sinking of the vault towards that end. This gives an increase in the appearance of perspective retirement, one of those foreshadowings of modernism that in all ages surprises us.

Although the choir and its aisles terminate rectangularly, and in a line with each other, on the outside, an apsidal effect is imparted to them within by semicircular recesses formed in the thickness of the walls, the same construction being repeated on the eastern side of either transept.

More than two centuries elapsed before the completion of this majestic church. No surprise then will be excited that, notwithstanding the general character of the earlier portion (the choir) be preserved throughout, indications of this slow progress may be discerned in the presence of some slight modifications in the detail essential from the successive styles which reigned during this long period (*c.* 1160–1360).

Throughout the cathedral the piers are composed of eight slender shafts with short capitals sculptured into a variety of foliage and crowned with square abaci. These shafts are disposed about a cruciform nucleus. The three engaged for the transverse arches and the diagonal ribs of the domical vaulting in the choir are uniform in height with those which carry the arches between it and the aisles, and those serving for the ribs of the vaulting over the latter. Consequently, when viewed from any point, these piers form an unbroken cluster of shafts, unparalleled, I should imagine, for beauty. In the nave, where the cellular arch of each vaulting compartment is considerably above the pier arch, leaving an intermediate space, these three shafts are taller than the five remaining ones, thus breaking up the group. The vaulting presents some variations. In the two eastern bays of the choir and its aisles, and in the transepts, the Pointed domical vaults are divided by their bold ribs into four cells. In the first bay of the choir, with

its adjacent aisles, at the crossing, in the aisles between it and the transepts, and throughout the nave and its aisles, much thinner ribs separate these vaults into eight compartments.

Although the church has no clerestorey it is amply lighted by the windows which are placed high up in the walls of the aisles and recessed back over the internal face of them so as to leave a narrow passage affording a free circulation round the church. This is contrived by piercing, with a square-headed trefoil opening, the transverse strip of wall between the windows, to whose front are attached the vaulting shafts of the aisle. The balustrade to this passage is a Franco-Italian interpolation, as are the arches over which it is returned at the west end of the nave and aisles, but none of these features are so out of keeping with their environments as some writers on this cathedral assume them to be. As productions of their date they command respect; indeed, they are far preferable to many modern Gothic works of the same kind with which I am acquainted.

The gallery at the west end of the nave, which rests upon a richly-coffered arch boldly corbelled from very large brackets, supports the great and choir organs, whose cases close the view westward in a dignified manner.

One of the most fascinating branches of architectural study is the growth of window tracery, and so well is this illustrated in Poitiers Cathedral that, at the risk of being tedious, I must devote some space to its consideration.

Commencing with the north aisle of the nave, the window in the first bay is a large inserted one of six lights all unfoliated, gathered up into threes by the sub-arcuations, and supporting tracery composed of three sexfoiled circles, while filling the main arch is a large circle with wheel-like tracery. The second window, which is filled with exceedingly beautiful grisaille glass, sparingly spotted with dark blue and citron, is also a Middle Pointed insertion. The four lights of which it is composed are broken up into pairs, each pair being surmounted by an uncusped circle. The

lights are plain lancet ones, but the large circle in the head of the window has eight cusps. This is a remarkably good specimen of window tracery assignable to the period of transition from the Early to the Second Pointed French Gothic. In the third bay the original pair of tall lancets with coupled shafts remains, while in the fourth is what was, in all probability, one wide lancet, now made into a poor two-light window, the openings being wide and supporting a circle, all unfoliated. Crossing over to the south aisle of the nave, the first window counting from the west is a very grand and bold one, and formed by a pair of two-light windows surmounted by a noble octofoiled circle. From the right-hand window the central monial, the heads of the lights, and part of the trefoil forming its tracery have disappeared, so that it assumes a very singular appearance. The second window is of a similar type but wider. In this instance the two lights comprising the sub-windows support a circlet enriched with an inverted quatrefoil, a grand octofoiled circle occupying the arch. As in the window opposite there is some magnificent old grisaille glass, but of a much deeper tone. The third and fourth bays of the aisle on this side retain their original fenestration—a couple of lancets. All these windows have beautifully-foliaged capitals to their shafts, and as studies are of the highest interest and value.

No less beautiful is the western window of either aisle. The southern one comprises two sub-windows, each of two plain lancet-lights, surmounted by inverted quatrefoils, while in the general head is a large circle, eight times cusped. The north-westerly window is a most fascinating one of three trifoliated lights supporting trefoils, and tracery in the general head composed of three cusped circlets.

In the transepts the fenestration has remained undisturbed, the earlier character of the work here being indicated by the round heads of the single-light windows, which are disposed in pairs at the north and south ends, and singly, within alcoves, on the eastern and western sides. Passing

from the north transept into the choir aisle, the original window in the first bay has been altered to a wide one of two plain lights surmounted by a septfoiled circle. The second bay retains its pair of round-headed lancets, while in the third a three-light one, with tracery composed of three quatrefoils, has been inserted. The east end of the choir and that of either aisle is lighted by one large just-Pointed window. Two bays of the south aisle retain their original windows of coupled round-headed lancets, while the remaining compartment has received a Middle Pointed window of two lights supporting a cinquefoiled circle. The superb stained glass with which a large number of windows in Poitiers Cathedral are enriched appears to have suffered but little injury during an outburst of Protestant iconoclasm in 1562, when the contents of the sacristy were rifled and dispersed, and the splendid tomb of Bishop Simon de Cramand destroyed.

This glass is almost entirely in the mosaic style prevalent during the latter part of the twelfth century and the first half of the succeeding one, and may be looked for in the following windows: the pair of Pointed lancets in the third bay of the south aisle of the nave, and the corresponding pair in the opposite aisle; in the transepts; in the first two windows of the south choir aisle; in the second of the north aisle; and in the three large single lancets at the east end. The earliest glass is in the last-named windows, that in the central one being particularly fine. At the top is Our Lord standing within a vesica adored by angels. Below is a large oblong compartment divided by the leading into a large red cross, on which the figure of Our Lord, very stiffly treated, is extended. The colour used in His cincture is a rich purple.

Above the arms of the rood, on a blue ground, are full-length figures in attitudes of adoration; below them, on a ruby ground, are the Blessed Virgin, St John and the soldier piercing the side of the Saviour. Under this the crucifixion of St Peter is represented in a square compartment surrounded by a quatrefoil. The group of St Peter's

martyrdom has a blue ground; those of the minute groups occupying the lobes of the quatrefoil and the spaces formed by it with the surrounding square are respectively blue and ruby.

The window at the east end of either aisle contains twenty-one groups, seven in circles arranged vertically in the centre of the window, and fourteen in the half-circles bordering on the stonework, seven on either side. Much of the glass in the windows of later insertion would appear to have been collected from the original lancets as it is mosaic in character.

A tall iron screen of simple but effective workmanship, thrown across either choir aisle at its second bay, gives an appearance of much greater length to the church in these parts, making one wish there was such a line of demarcation between the nave and the choir, for Poitiers, like the majority of French cathedrals, is bare of the screen, either close or open. On either side of the choir; within the first bay, is a range of good Decorated stalls. The woodwork above them is relieved with a series of twenty trefoiled arches on tripled shafts, crowned with an unbroken cresting of foliaged ornament, which, as well as the carvings of angels, birds, animals, etc., in the spandrels formed by the arches, can be seen in all its beauty now that the paint and varnish with which the whole of the woodwork was covered has been removed.

The episcopal throne, in Modern Gothic, stands detached from the stalls within the second bay of the choir, which as it forms the sanctuary is separated from the aisle on either hand by an iron grille of excellent character. This grille is returned across the choir behind the high altar, leaving the third bay to constitute a procession path.

The high altar itself, over which is a suspended baldachino, is modern, of rich materials and in the mediæval style, the front being relieved with seven trefoiled arcades on detached pillarets, coupled at either end; the surface behind is diapered with diamond-shaped patterns in the six side panels, and gold flowers on a blue ground fill a

lozenge in the centre one. The six great candlesticks and the crucifix of the Empire school, however, remain.

The situation of Poitiers Cathedral in a large tree-planted space at the foot of the hill between the city and the river is an instance of that *religio loci* which is so marked a feature of our English cathedrals, but so rare in France. Externally it is grand from its simplicity, a pearly grey being the dominant hue of its stonework. The buttresses, at least those belonging to the unaltered parts of the structure, are plain, solid masses of great projection, undiminished from the ground to the summit, and have no other horizontal division than the stringcourse below the windows, which is returned round them. Near to the top a shaft is applied to the front, borne on the shoulders of a grotesque figure, with a capital of foliage which serves as the support of a projecting gargoyle. In the earlier parts of the church the parapet, as in all Transitional work, is only a plain solid portion of wall of moderate height, but in the nave we have a more graceful finish to the elevation in the shape of a succession of open quatrefoils, while under the eaves, and continued round the buttresses, is a delicate string of foliaged ornament.

The east end, up to the string on which the obtusely-pointed lancets lighting the ends of the choir and aisles rest, is perfectly plain, but above them it is relieved with a series of nine shallow arcades whose semicircular arches are carried upon very slender shafts. The wall within three of these arcades is pierced with a tall narrow round-headed window serving to light the space between the vaultings and the roof.

This stage of the elevation, being gabled in the centre and horizontal at the sides, has the effect of concealing what would have been a heavy and ungainly feature, viz., the end of one enormous mass of roof over the entire width of the elevation. The gable is filled with blind arcading, and the quadrangular wings are flanked by octagonal turrets with pinnacles whose crocketed ribs assign them to a date not earlier than that of the other Decora-

ted additions, as easily discerned on the outside as internally.

On the north wall of the choir, over the window in its second bay, is a charming little quadrangular belfry, flanked by crocketed pinnacles and supporting one rather larger but similarly enriched pinnacle.

Several very good Transitional portals deserve study: one is in the last bay of the nave on the north side; another in the corresponding bay of the south aisle; a third just to the east of the south transept; and a fourth, protected by a lean-to roof, in the easternmost bay of the choir on the north; but not one of these is completed.

In the first-named, which is the most imposing of the series, the three semicircular orders which make up its archway remain unworked, and the tympanum has not received the sculpture destined for its decoration. The very elongated capitals of the three attached shafts on each side are composed exclusively of groups of full-length figures, with a background of foliage, representing scenes from the life of the Blessed Virgin, amongst which may be discerned the Annunciation, the Salutation of Mary and Elizabeth, the Epiphany, the Massacre of the Innocents, and the Flight into Egypt.

Small figures, all of the most charming execution, load the abaci of the capitals on the left-hand side of the doorway. The abacus, too, with a very deep hollow chamfer below the square member, is loaded with small figures, all of most charming execution. The opposite doorway is in the same imperfect state. Its semicircular archway includes within it two smaller arches with a pendent corbel between them. The arch-mouldings, the capital and the abacus are mere unwrought blocks. The doorway in the southmost wall, of two semicircular orders of roll-mouldings, on as many shafts in square recesses in the sides, with rich capitals of foliage, is crowned l · a flowered concentric drip.

Standing as they do beyond the line of the west front, and also *outside* the aisles, the towers, although deficient

LIMOGES CATHEDRAL : NORTH SIDE

POITIERS : EAST END OF ST. HILAIRE

in height, confer an air of great dignity upon the cathedral as it is approached from the upper part of the city. Three periods of architecture are discernible in these towers, showing that some time elapsed between their commencement and their partial completion. In both the two lower stages are First Pointed and contemporary with the western part of the nave. The next storey is Middle Pointed, and the octagonal termination to the north-western tower belongs to the Latest Gothic period. The manner in which this octagon is placed upon the square summit of the tower, and the arrangement of the crocketed pinnacles in the angles formed by its cardinal and oblique sides, are both extremely happy, and the whole only requires the spire with which the octagon was no doubt designed to be crowned to render this north-western steeple of Poitiers Cathedral one of the most pleasing of its class. To the south-western tower, which is of larger dimensions than its neighbour, the pinnacled turrets rising clear above the short octagonal stage, which was certainly destined to carry something more important than its present low pyramidal capping, impart a strikingly English appearance.

The façade between the towers is mostly of the fourteenth century, and, like the eastern front, has its central and lateral divisions respectively gabled and quadrangular.

Buttresses of the same thickness from the base to the summit of the façade, and terminating in octagonal pinnacles, separate these three divisions, the central one of which displays a large circular window inscribed in a square, and filled with elegant but not elaborate tracery. Over it, formed in the thickness of the wall, is an arcaded gallery covered with a lean-to roof, behind which rises the gabled end of the nave, relieved as to its surface with a rose of smaller dimensions. Beneath the great circular window the wall is panelled with eight pointed arcades, each enclosing two smaller ones, as in the contemporary transept fronts of Nôtre Dame, Paris, where, however, the arcading is glazed. In the divisions of the façade corres-

ponding with the aisles the walls are quite plain above the windows whose tracery has already been described.

The western façade of Poitiers Cathedral may in some points be compared with the not-far-distant one of Bourges. In both cathedrals the towers are outside the aisles, with this difference, that at Bourges, which was designed with double aisles from the first, the towers are engaged at the ends of the exterior aisles.

At Poitiers there are three adjacent portals, one in the centre of the façade and one opening into either aisle. At Bourges there are five portals, three of which adjoin each other exactly as at Poitiers, while the other two are in the ground storeys of the towers. The three central portals at Bourges are so similar to those at Poitiers, both in design and execution, that it is not improbable they were the offspring of the same master mind. In both instances the recesses are lined with canopied niches continued along the fronts of the buttresses between the three divisions of the façade, and raised upon arcaded plinths; the hollows between the mouldings of the arches are charged with continuous series of small figures; and the tympana of the arches are filled with sculptured groups in a marvellously good state of preservation, whereas the niches below have been completely bereft of their imagery. The sculpture in the tympanum of the central doorway at Poitiers represents the Last Judgment; in the northern tympanum are the Death and Coronation of the Virgin; and in the southern one scenes from the life of St Peter, to whom the cathedral is dedicated.

LIMOGES

THE journey from Poitiers to Limoges introduced me to one of the finest churches of the Romanesque period in the Limousin, that of Le Dorat, whose central steeple, rising in three octagonal storeys above the roofs of the structure and surmounted by a tall plain spire, reminded me at a

little distance of Bonn. These lofty octagonal towers of the Limousin and Poitou doubtless gave the lines to those later ones of more open character, which constitute so striking a feature in the architecture of Toulouse and the surrounding district. In the first stage of this imposing steeple of Le Dorat we have in each of its eight sides a plain round-headed window; in the next two trefoiled arcades; and in the uppermost two round-headed openings spanned by an arch of the same curve. The spire springs directly from the summit of the octagon, and though quite plain, is noble from its simplicity. Another tower rises above the low western façade in two broad stages relieved by simple pointed arcading, and is capped with a rather tall quadrilateral spire flattened at the top to receive a small cupola. On either side of the façade, whose double doorway is preceded by a shallow porch exhibiting four orders of multifoiled arches, and flanking the aforementioned tower, is an octagonal turret, solid in its first and open in its second stage, and terminating in a simple pinnacle.

At Limoges we must look for the most important architectural localisms in the steeples of the cathedral and the churches of St Pierre-du-Queyroix and St Michel-aux-Lions. The peculiarity of these Limousin steeples is the manner in which their octagonal storeys are set upon their square ones. Generally speaking, when this variety in shape is indulged in the cardinal sides of the octagon are set flush with those of the square, but in the three examples just quoted the octagon is placed diagonally, showing two of its sides on each one of the quadrangular portion.

At St Pierre the steeple stands at the south-west angle of the church; at St Michel, about midway against the south aisle; and at the cathedral at the west end, but eccentrically to the axis of the church. Here the tower, composed of one square storey and three octagonal ones, is planted upon a massive oblong structure, the only surviving portion of the Romanesque cathedral, while at St Michel the steeple, which is entirely of the latter part of the fourteenth century, has three square and three octa-

gonal storeys. That of St Pierre, which is probaly somewhat earlier, has three quadrangular and octagonal storeys, but in all these steeples turrets occupy the angles formed by the junction of the two shapes.

At St Pierre and St Michel these turrets are solid until they reach the top of the tower, when they are pierced and crowned with pinnacles which group pleasingly with a well-proportioned spire.

Limoges Cathedral is one of the few great French churches whose reconstruction dates from the second half of the thirteenth century, and like Clermont-Ferrand, Rodez, and the choirs of Bordeaux, Narbonne and Toulouse, exemplifies the late introduction of the fully-developed Middle Pointed style south of the Loire. The works, however, languished after the completion of the choir, transept and two bays of the nave, and were only resumed about the middle of last century. The choir, to which the great churches of the north gave their lines, is a sublime piece of architecture—indeed, nothing can exceed the beauty of its proportion; and, except that it wants the depth and earnestness of the earlier examples, it may be classed, with the contemporary, and in many respects similar, one of Clermont-Ferrand, among the most beautiful buildings of its age in the southern half of France. Internally the pale brown hue of its granite material, aided by the ancient stained glass in the clerestorey and the apsidal chapels, produces an effect of almost unearthly solemnity.

Limoges Cathedral rises majestically from a dreary square in one of the poorest and least-frequented quarters of the city. Its most attractive feature is the façade of the north transept, which, as well as the southern one, is much narrower than the nave and choir; but by constructing his western buttress at an angle the architect of this most fascinating piece of Flamboyant workmanship has succeeded in divesting this façade of that attenuated appearance which, without this clever expedient, would have resulted from the combination of great height and inconsiderable breadth. The portal occupies the entire

width of the façade, and comprises two square-headed doorways beneath a pointed arch, whose ogee-shaped gable is carried up so as to combine with a graceful screen of tracery concealing the lower part of the great window, which is sufficiently recessed to leave room for a narrow gallery in front of it.

As may be seen from the illustration, the whole façade is covered with Late Gothic ornament of the richest and most florid description; especially beautiful is the "reticulated" or network form of tracery which occupies the tympanum of the doorway, instead of sculpture.

The three western bays of the nave seem to be faithful reproductions of the ancient work; but on reference to Viollet le Duc's *Dictionaire Raisonnée* it will be observed that the author shows on his plan one bay of the nave and aisles of the Romanesque church as existing; and in a footnote he explains it thus: "On a laissé subsister un débris de l'ancienne nef romaine, et les soubaissements de la tour de XIme siècle, renforcés et surélevés au XIIme et au XIVme siècles." But this bay of the nave, unfortunately, was entirely demolished, and a porch designed by the architect now separates the nave from the tower. This he arranged to get over the difference of the centre lines of the tower and the nave, and when viewed internally the result is found successful and picturesque. The porch is vaulted at the same height as the aisles and is lighted at its north and south ends by a window of four lights, the two inner ones of which contain fifteenth-century figures of saints formerly in the sanctuary, and removed hither in 1888. The doorways opening from this porch into the church have square lintel heads carrying the upper part of a four-light window. They are not very successful, but in other cases the ancient details, and even the height of the stone courses, have been scrupulously adhered to.

A light-coloured granite has been used in these new works, like the ancient material, which has now weathered to a dark brown tint; but while there is much to praise in these modern portions, the destruction of the Romanesque

fragment and the substitution for it of the porch is to be regretted.

The original porch and bell-tower was of the local Romanesque type, and had thin walls with openings and four central columns, like those in the belfries at Le Puy and St Benôit-sur-Loire. It was, however, incapable of supporting the great tower which was erected over it in the fourteenth century. The architect of that day therefore built up the centre and thickened the external walls, so as to get a solid mass on which to start his tower safely. The result is singularly heavy and ugly, and hopelessly ruins the western view, and gives but a narrow and tortuous entrance to the church.

The finest view of the exterior of Limoges Cathedral is to be had from the Pont St Etienne over the Vienne, on the south-eastern side of the city. From this point the grandly-proportioned apse, with its lofty clerestorey and flying buttresses, soaring above the houses which seem to cluster beneath its shadow, presents a very noble appearance. This portion of the cathedral, begun in 1273 by an architect foreign to the locality, on the established northern French plan, with a five-sided apse, circumambient aisle and radiating chapels, bears so striking a resemblance to the choir of Clermont-Ferrand as to induce the belief that the Limousin church, if not by the same architect, is a close copy of the Auvergnat one. The works at Limoges Cathedral were in progress during the whole of the fourteenth century and the greater part of the succeeding one. Towards the close of the latter they were resumed and carried on until 1537, when, two bays of the nave having been finished, operations were entirely suspended, and more than three centuries elapsed before the building assumed the aspect intended by its first architect. Regular in plan, and almost uniform in detail, Limoges Cathedral does not afford much for the note-book. The impression that its interior gives is a whole: one of inexpressible grandeur and beauty. In this respect it is like Cologne, that the first glance can in no degree appreciate its scale. The pro-

portions are grand, but most accurate and beautiful; so that at first they only satisfy, and it is long before they begin to astonish.

Throughout the church the piers are formed of a number of slender shafts whose capitals, carved with one row of leafage, are interrupted on the sides facing the nave and choir by the tripled shafts of the quadripartitely-groined vaulting. A wall-space intervenes between the arches and the triforium, which, even in this most perfect example of Foreign Pointed, is remarkable as being more like a prolonged compartment of the clerestorey than a constructional portion of the design. In the apse the triforium is composed of two, and in the nave and choir of four, trefoil-headed openings, corresponding to the number of lights in the clerestorey windows, whose heads, in the earlier parts of the building, contain Geometrical, and in the later, Curvilinear tracery.

All the windows in the clerestorey of the choir and apse are filled with fourteenth-century stained glass on the system which prevailed so extensively at that period, viz., of placing one large canopied figure in the centre of each light, so as to produce a decided horizontal line of rich colour, strongly contrasted above and below by grisaille, throughout a long succession of windows. Executed as they were at a time when the art of glass painting was at its zenith, these windows in the eastern part of Limoges Cathedral rank, with the similarly-treated ones in the clerestories of Beauvais, Clermont-Ferrand, Ratisbon and York, as the finest works of their kind in Europe.

The transepts, a difficult part of the building to deal with in churches without central towers, are here treated with thorough skill. The architect made his transepts considerably narrower than the nave and choir. The northern one projects one bay beyond the line of the nave and choir chapels, while the southern one terminates in a line with them.

A remarkable feature of the choir, and one which is ignored in most plans of the cathedral, is its enlargement

at the point where it meets the apse. The choir consists of four bays, but when viewed from a short distance westward of the crossing, it appears to have but three. The fact is the easternmost bay on either side slopes outwards, a deflection which, although slight, was intended by the architect to give additional breadth to the five divisions of his apse. In most instances of five-sided apses the two outer bays are not visible at all, or at least but partially so; here, however, the whole of the pentagon can be seen from the opposite extremity of the cathedral at one grand *coup d'œil*, and the effect is sublime in the extreme.

There is much excellent modern stained glass. That which fills all the two-light windows in the chapels opening from the aisle round the apse may be referred to as especially admirable. Each window contains a number of small groups within medallions in imitation of the style of glazing prevalent at the time when this portion of the cathedral was built. The only fault to be found with this glass is its monotony, blue having been used exclusively as a background to the subjects. This might have been avoided by the alternative use of ruby.

A Jesse window of more recent insertion in one of the chapels on the north side of the choir is noticeable for the extreme delicacy of its tinctures. Two tones of grey are employed in the small figures seated amid the silvery white convolutions of the vine which spread through the two centre lights, as well as in the figures standing under canopies in the two outer compartments. The positive colours in the recumbent figure of Jesse, in the standing one of the Blessed Virgin which occupies the circle in the head of the window, and in the nimbi of the figures illustrating the genealogy, are very subdued, and contrast well with the groundwork, which throughout the window is a cold blue.

In a more conventional style is the glass in two of the windows which light the apse of the chapel on the eastern side of the north transept. These windows are each of two

trefoiled lights surmounted by a quatrefoil, a sexfoiled circle filling the general head. Each light contains seven groups within elongated medallions of complex form, admirably designed and executed in the style of the latter part of the thirteenth century. These, however, are exceeded in beauty by the figures of Our Lord seated amid the Seven Candlesticks, and of the Blessed Virgin in the circles. As this chapel adjoins the first one in the north aisle of the choir, the window in the right-hand side of the apse exists only in the form of arcading and tracery corresponding in design with the two windows just described. Here, as well as in the blocked window on either side of the short bay between the transept and the apse, fresco takes the place of stained glass.

Facing the aisle within the last bay on either side of the choir is the beautiful fourteenth-century tomb of a bishop. The front of Bishop Regnault de la Porte's tomb, in the northern aisle, has eight niches, each gabled and crocketed and containing a statuette. The wall behind the tomb is divided into four square panels, cusped, and filled with sculptured groups, among which may be distinguished the Crucifixion, Our Lord adored by angels, and the Coronation of the Virgin. Surmounting the whole is a canopy, supported in front by two tall arcades surmounted by gables, crocketed and pierced with tracery.

In the other monument, that of Bernard Brun (nephew of Regnault de la Porte), the trefoiled arcades of the canopy are unsupported by shafts, but the front of the tomb is treated similarly to the one just described. The recumbent effigy is supported on either side by an angel (unfortunately decapitated) in the act of drawing aside a curtain, and in the wall behind are figures and groups which will repay the artist in their sentiment and expression, and in the skilful arrangement of their accessories.

AQUITAINE

I

THE department of Haute Vienne, of which Limoges is the chief town, is one of a group comprised in the old province of Aquitaine, whose geographical name can only be used as a general indication.

The special glory of Aquitaine is the marvellous collection of Romanesque churches with which the district known as the Angoumois is covered.

With Angoulême for its centre, the department of La Charente, which practically coincides with the ancient province of Angoumois, contains five hundred churches, and the greater number of them owe their principal character to the builders of the twelfth century. Among them may be named: Bassac, Blanzac, Chalais, Fleac, Gensac-la-Pallud, La Couronne, La Rochefoucauld, Les Trois Pallis, Lechères, Mouthiers-sur-Boeme, Montmoreau, Nersac, Plassac, Rouillac, Ruffec, Saint Amand-de-Boix, Saint Estephe, and Saint Michel d'Entraigues.

These churches are not copies of Byzantine buildings, but Romanesque, into which the dome and barrel-vault has been introduced in contradistinction to the groined vaulting of Northern France. With very few exceptions these churches in La Charente are apteral, that is to say, without aisles, a trait which they share with those of Anjou and Maine, but with this difference, that whereas in the buildings of those districts the naves have Pointed vaults of a domical character, here they are roofed with a succession of domes, and where there is a central tower it is often in the form of a domed octagon.

In these churches, then, the dominant feature is the dome, which almost invariably surmounts the intersection of the arms of the cross. It was imported from the neighbouring Perigord, but it does not appear in Angoumois until the commencement of the twelfth century. The feature, how-

ever, scarcely survived till the thirteenth century, having been found unsuited to the vertical tendencies of Gothic work, and although it may be considered as an experiment which had been tried and failed, it yet produces a striking and singular effect on those who visit these churches for the first time.

It was seldom that these domes were visible exteriorly, covered as they were by the timber roofs. They were used for spanning the centre of the crossing earlier than as vaulting to the naves, which in the older churches is of the barrel-vault form, either semicircular or pointed. And the earlier domes are often built upon squinches, the pendentives being of later introduction. When the dome was used over the central crossing it was not allowed to appear externally like a baker's oven or a close kiln, but was surmounted by a central tower, square or octagon, and covered with a conical spire of remarkable character. These spires are never steep, and are formed of stones so carved as to give the appearance of scales, and have obtained in France the appellation " en pomme de pin," from the likeness they present to a fir cone or a pineapple. Examples of such spires occur at Le Palud, Trois Pallis, Plassac and St Estephe. In the cemetery overlooking the church and village of Cellefrouin there is an erection called the Lanterne des Morts; it consists of a tall pillar composed of eight attached shafts with plain capitals raised upon a tall angular pedestal, and crowned with one of these cone-shaped spires. This singular structure belongs to the thirteenth century.

The façades of these churches, not in the Charente alone, but in other departments anciently composing the province of Aquitaine, are decorated with arcades, generally divided into three or four vertical divisions, besides the gable, and are, as a rule, carried out in their entirety, and completed just as memorial monuments of their builders. The lower portions are richly floriated, and it is possible to trace in the head-mouldings of the arches (and confined to them) the origin of the dog-tooth ornament in the stars which decorate them.

These façades appear usually to have marked the completion of the work, and to have received the greatest share of ornamentation. The ground storey generally shows three large arches, of which the central one is the doorway. The second storey consists frequently of an arcade of five arches, and the arcades in the upper storeys are more numerous, but the subordination is not invariable. All the capitals are richly adorned with figures or foliage, and across some of the fronts is carried a frieze, rich, broad and continuous with the capitals of the ground storey arcade. Indeed, one of the most remarkable characteristics of the province is the extraordinary richness of the ornamentation. It is of two kinds: firstly, of human figures, animals and birds, and nondescript compositions of all three; and secondly, of foliage only. The first kind is more or less barbaric, the latter very rich and pure.

These Charente churches are, as I have already said, aisleless, taking them in the aggregate, and they almost invariably end in an apse, sometimes with two or three shallow apsidal chapels projecting from it, but in no case do I remember an encircling aisle. In this latter respect the churches of the Angoumois differ from those of Poitou, Auvergne and Burgundy. In cruciform churches like those of Cellefrouin, Le Palud, Mouthiers, Lanville, Rouillac, Bourg-Charente, and the cathedral at Angoulême, we find an apsidal chapel opening from the eastern side of either transept. The chancel of Puypercux church presents a very singular outline on its ground plan. It is more elongated than the generality of Angoumois chancels, and has seven semicircular apses cusping round the sides and end.

Romanesque sculpture is to be seen in the Angoumois, Guienne and Perigord in its highest development, though of somewhat unruly splendour, as for instance in the northern doorway of the cathedral at Cahors, in the façades of St Jouin de Marnes and Singères in Charente Inférieure, in Ste Croix at Bordeaux, St Pierre at Petit Palais, Saint Macaire and Blasinot, all in Gironde, and above all in the wonderful abbey of Moissac in Tarn-et-Garonne. In all

these examples the sculpture, both of figured and floral subjects, may be pronounced unique in Europe for the boldness and vigour of its conception and execution.

The department of Charente Inférieure, on the sea-coast, has a special class of Romanesque churches, generally unrestored. They are basilical churches, with roofs, either vaulted or intended to be vaulted, and without cupolas. Echebrune and Echillais are two small and highly-enriched churches of this school. A splendid church with long transepts and sculpture of unique interest is that of Aulnay; Pont l'Abbé has one of the finest façades in France, admirable in proportion and extraordinarily rich in sculpture; the church at Ritaud has a singularly polygonal apse decorated with arcades and carving of purely architectural character, done for effect of light and shade and almost without reference to natural forms; then there is the wonderful Romanesque crypt beneath St Eutrope at Saintes, whose tower, as well as that of St Pierre in the same city, and that of Uzeste in Haute Vienne, is a most noble and sumptuous example of the south-western French variety of Flamboyant.

In the details of Western French Romanesque, more particularly in western façades, where the architect found a fine field for exuberance and fancy, we mark some singularities. For instance, on the façade of Ste Croix at Bordeaux, the sculpture is of a most curiously Assyrian character. The same remark holds good to some portions, especially drapery, of the sculpture on the cathedral at Angoulême. The reason for this great infusion of the Oriental into the Romanesque of this part of France is attributable to the fact that the southern part of that country was invaded early in the eighth century by a large Arab army, who, after subduing the whole of Spain, except where the Christians still held out in the mountain fastnesses of the north, poured into France, and had advanced as far as the Loire, when they were met and routed in the great battle of Tours by the Frank, Charles Martel. The number of Arabs who poured into the south of France at

that time were said to be enormous, and tradition asserted that Martel had dispersed as many as three hundred thousand. Again, we know from early Christian history that the French Church was of Oriental origin, and it seems evident that the different dioceses long maintained a considerable degree of independence, and some of them kept up a friendly intercourse with the Eastern Church, so long as the Greek Emperor at Byzantium continued to command the commerce of the Mediterranean, which was until the middle of the eleventh century.

There were two main lines of commerce through France from the East at this period: one ascending the Rhone from Marseilles by Avignon, Vienne and Lyons, and branching off in various directions, as to Grenoble and Geneva eastward, to Le Puy in Auvergne westward; the other from Narbonne to Perigueux, Limoges and Poitiers, branching off to Cahors, Angoulême, etc. As usual, commerce, civilization and religion travelled together and assisted each other. Oriental influences may be traced by these channels in different ways, of which the architecture is one only, although an important one.

PERIGUEUX

BESIDES the churches already named in the Charente, with the cathedral at Angoulême for their archetype, there are many in the other provinces forming the old duchy of Aquitaine which have at least one cupola, as for instance at the crossing of the nave and transept. No other part of France possesses buildings of this character. The most famous of all these domed churches are St Front (the cathedral) and St Etienne at Perigueux, in Dordogne, Roulet in Charente, the cathedral at Cahors, and the church at Souillac, in Lot. Indeed there is hardly an interior in France where a profusion of gorgeous and strongly-contrasted colours would be more in place than that of St Front at Perigueux. When the architect above referred

to came on the scene these five domes were completely hidden in the exterior view by a modern structure of stonework forming a sort of clerestorey and carrying a roof. Now they stand out boldly, and we may suppose that at the present day the church exhibits, to a considerable extent, the outline originally intended by the architect.

Probably no building in existence shows the domical principle of construction and composition so plainly and undisguisedly as the cathedral at Perigueux, a building which gives the idea of being thrown off as a rough and grand sketch, the filling of it up being left as a problem to future architects. It is perhaps the only specimen of a perfect Greek cross of which each arm is covered by a cupola, and both in plan and dimensions bears an extraordinary and striking resemblance to the nearly contemporaneous church of St Mark, Venice.

Exclusive of the apse and the ante-church, St Front measures 182 feet each way. The ante-church and porch are the remains of an older building, now very much destroyed, to which the domical church appears to have been added during the latter part of the tenth century. There is an apse on the eastern side of either transept, and five equal dome compartments, viz., one over the nave, one over the choir, one over each transept, and one over the intersection, huge square piers with narrow round-headed openings in three of their sides carrying the arches which span the entrances to the four arms of the cross.

The domes covering the four arms of the cross and the compartment at their intersection rise above the arches without any " tambour " or vertical member, and as they are not divided by ribs into cells, afford a peculiarly advantageous field for the display of pictures in mosaic or fresco in a style consonant with the architecture ; while the great piers and their commensurately broad plain arches admit of the richest polychrome.

These domes are divided by a cornice into a drum and a cupola. The former batters considerably, that is to say, it decreases in circumference as it ascends. The latter has

a stone roof ornamented in the "pineapple" style, and from it rises a lantern formed of a circle of shafts very close to each other, supporting a small cupola without the intervention of arches. Similar lanterns crown the turrets flanking the gables over the ends and sides of the choir and transepts, and another, of much more imposing dimensions, forms a remarkably fine termination to the tall square tower which stands over the vestibule at the west end of the church.

The gables above mentioned, as well as the turrets, are all restorations, the original ones having disappeared in consequence of the several fronts having been raised to a horizontal line above the gables. A small portion of one of the turrets was in existence, and from this we may assume the form of the present ones was determined, while the gables were still strongly marked out by the bracketed angular cornices.

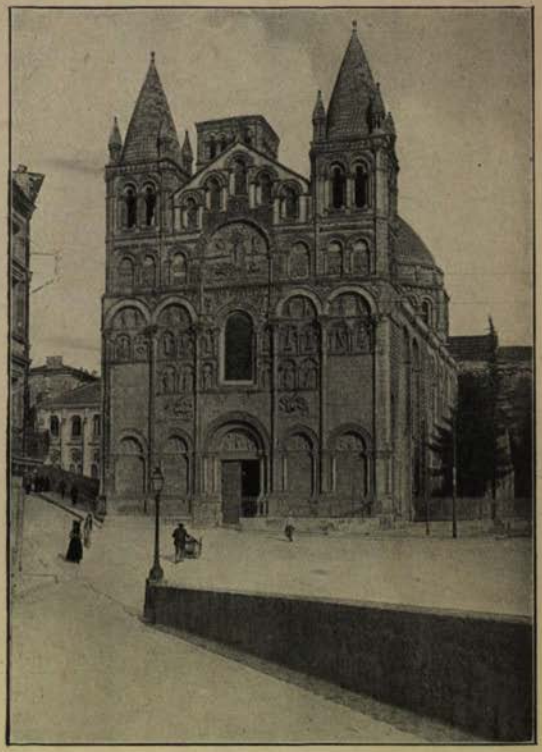
ANGOULÊME

THE cathedral of Angoulême, before the destruction of the southern tower in the sixteenth century, must have been a magnificent building and worthy of the fine position it occupies; its massive nave, the lofty towers rising from the transepts, and the lower octagon of the dome between them forming a group rarely equalled in that age of fine architectural combinations, the twelfth century.

The date of this cathedral is an important starting-point in the history of the churches in La Charente. Gerard de Blaye, who became Bishop of Angoulême in 1101, and held the see thirty-five years, is recorded to have built the church "a primo lapide" and to have laid the foundations in 1109. At his death in 1136 the cathedral is said to have been finished.

The façade, which can scarcely be earlier than the end of the twelfth century, differs in character from the severe simplicity of the interior and from the external architecture

ANGOULÊME CATHEDRAL : INTERIOR LOOKING WEST



ANGOULÊME CATHEDRAL : THE WEST FRONT

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of the transepts, and fails to convey an impression of power, although it does of elegance. Its want of dignity arises from the endeavour to compress too much into the restricted width which the aisleless arrangement affords. The subdivisions also differ from the ordinary Angoumois type, in which the façade is divided primarily into three parts; but here it is divided into five, and this is also unfavourable to breadth of effect. The upper storey, including the gable and the turrets, with their conical spires, is entirely new, but below the general frieze a considerable portion of old work remains; all, however, has been subjected to a very free restoration. The principal sculptured groups are entirely new, but of those which represent St Martin of Tours on the right and St George on the left there may have been sufficient traces to identify the subjects. Among the upper figures and ornaments, however, there is a good deal left of the original.

The tower over the north transept is a fine specimen of Romanesque enrichment. It has several stages of shafted arcades variously arranged, resting upon strings, the arches being round, and several of them pierced for windows. In proportions this tower is lofty rather than massive, as is the case with many belonging to the same period, and before the restorations of 1852–76 terminated in a short octagonal spire. Of the central domed octagon the oblique sides are narrower than the cardinal ones, or, to speak more strictly, its plan is that of a square with the angles boldly rounded off.

Within, the broad but aisleless nave is divided into three wide bays by Pointed arches springing from piers whose great internal development is a striking feature. These piers are practically buttresses with greater internal than external projection, and confer upon the interior an air of great solidity that is very striking. Each compartment is roofed with a hemispherical dome on pendentives modified from the true Byzantine type. The lateral arches of these three compartments are like the transverse ones, Pointed, and the walls which they enclose are divided at mid-height

into two stages. In the second and third bays the lower stage has three semicircular arches on cylindrical shafts, but in the first, or earlier bay, these arches are carried on plain pilasters. In each case the upper storey of the elevation is pierced eccentrically with two round-headed windows.

The great dome at the crossing is open to the church —an unusual feature in this district—and produces a fine effect. Its tambour is lighted by a succession of round-headed windows very deeply splayed, plain on the exterior, but enriched within by two orders of arches on pillarets with carved capitals.

The transepts are of two bays, separated from one another by a Romanesque arch on massive piers and shafts. The bay adjoining the crossing is oblong, vaulted cylindrically, and opens on its eastern side into an apse. The other bay, over which (on the north side) the tower rises, is square to a considerable height, when it becomes octagonal and is roofed with a spherical dome. The choir has a semicircular apse without aisles, and four small apses radiating from it, the vaulting over the choir being cylindrical and semidomical over the apse.

CAHORS

In the cathedral at Cahors we have one of the most important imitations of St Front at Perigueux, with which it is almost contemporary.

The plan is very simple, and includes a massive quadrangular western façade, a nave of two great square aisleless bays roofed with spherical domes, which appear externally, and a choir of the same width terminating in an apse with three small apses projecting from it.

An earthquake having damaged this portion of the church in 1302, its upper parts were rebuilt, so that it is difficult to determine precisely what its original features

were. The five very Early Pointed arches in the basement storey remain, but all the work above is of the Decorated period. This apse has three wide and two narrow sides, and two storeys of windows, those in the wider sides being of four lights and those in the narrower ones of two, all with very bold Geometrical tracery.

SOUTH-WESTERN FRANCE

AQUITAINE

II

BORDEAUX

FEW French cathedrals present a greater assemblage of miscellaneous architecture than that of St André at Bordeaux.

Such an admixture of style and disparity of dimension may to a certain extent preclude this cathedral from competing on anything like fair terms with those of Amiens, Chartres, Poitiers and Rheims, where uniformity is the reigning characteristic; but, on the other hand, for those who make architectural development a study, the successive changes in its structure, called forth by a variety of circumstances, must have a great fascination, to say nothing of their investing the whole with a *picturesqueness* of general effect not often met with in French churches of the first class.

The situation of Bordeaux Cathedral in a spacious square enables good general views to be obtained of it from every point. The long aisleless nave, the loftier choir with its graceful apse and corona of chapels, and the transepts, each flanked by a pair of towers, combine with the superb Tour de Peyberland, which rises isolated from the public garden in the rear of the church, to produce a remarkably fine architectural group.

The eleventh-century choir and transepts were removed during the latter part of the thirteenth century and the beginning of the succeeding one to give place to the very graceful Middle Pointed structure we now see, interesting as affording an example of the force of the expansion of

the Pointed style in a district so long impatient of the Northern influence. The conception of these eastern portions of Bordeaux Cathedral, due to Archbishop Bertrand de Goth, afterwards (1305–16) Pope under the title of Clement V., is most graceful, but the work generally differs in many points of detail from that north of the Loire. For example, the arches of the choir and apse do not spring from isolated columns, but from single shafts attached to a pier, while the apse, taken as a whole, gives one the idea of its having been designed by a Frenchman under strong English influence.

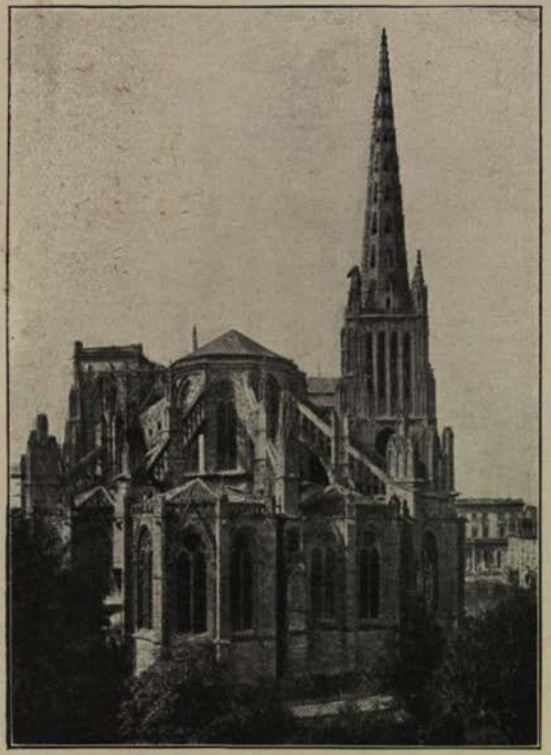
The plan of Bordeaux Cathedral is the Latin cross, embracing a very wide but aisleless nave of seven bays, transepts and choir, narrower than the nave, with aisles, large lateral chapels, and a five-sided apse encircled with an aisle from which five chapels, each with a three-sided apse, open. All the church eastward of the nave is carried out in the Middle Pointed style, partly in its Geometrical and partly in its Curvilinear phase, but throughout with much excellence of design and workmanship. At that time the English were masters of Guienne, and certain details, notably the employment of the ridge rib in the vaulting of the finely-proportioned but by no means exaggerated choir, may be traced to their influence. From the door in the western façade, which, as it abutted on the old ramparts, was never finished, a flight of ten steps brings us to the floor of the nave. The great breadth of this part of the cathedral—from wall to wall it measures a little over 50 feet—enables part of the arches opening to the aisles of the narrower choir to be seen almost from its western extremity. To this circumstance the interior of Bordeaux Cathedral owes not a little of its picturesque beauty.

The length of the nave is divided into seven bays by attached piers of varied form, and its height into three storeys, viz., one of wall-arcading and two of windows, whereas in the majority of these aisleless naves of Western France the elevation presents but two storeys. The fifth,

sixth and seventh bays retain their beautiful vaulting of the end of the twelfth or the beginning of the thirteenth centuries. This is of simple quadripartite form, with ribs diverging from graceful clusters of shafts with foliaged capitals.

An earthquake having caused the vaults over the four western bays to fall in 1437, they were rebuilt, but by no means so intricately as might have been expected from their date. The cells are crossed by lesser ribs, which, as well as the main ribs, are bolder than the Early Gothic ones of the three eastern bays; and as these ribs subside into a plain semicircular pier at the level of the stringcourse between the second and third stages of the elevation, whereas those of the original vaulting are prolonged to the middle of the second storey, their curvature is much more obtuse. The semicircular piers above mentioned are not carried to the ground but are stopped upon boldly-projecting half columns, whose presence it is not easy to account for.

The wall of the ground storey in each bay is made by shafts into three divisions of which the central one is the widest and occupied by a semicircular arch resting upon shafts with capitals of the *à crochet* kind. Above this stage is a narrow passage running the whole length of the nave by means of apertures in the vaulting piers, and fenced with a pierced parapet whose introduction would appear from the style of its ornamentation to be coeval with the Late Gothic vaulting over the four westernmost bays. The wall behind this passage is lighted in some instances by coupled lancets, in others by windows composed of two plain Pointed openings supporting an equally plain circle. Pointed arches span these windows. In the three eastern bays they have delicate shafts corresponding with those of the vaulting, while square pilasters or semicircular columns serve for those in the four western compartments. Completing the elevation is a second tier of windows. These light the space defined by the wall ribs of the vaulting after the manner of most clerestorey windows and correspond pretty nearly in their disposition with those below.



BORDEAUX CATHEDRAL : THE APSE

BORDEAUX CATHEDRAL : THE CHOIR
LOOKING EAST

Externally the nave of Bordeaux Cathedral, from the absence of aisles to break up its elevation, would appear distressingly bald were it not for the buttresses whose construction at different periods was required to resist the thrust of so wide a span of vaulting. Some of these buttresses—huge, oblong masses rising generally in three diminishing stages, crowned with graceful pinnacles—adjoin the walls; others, constructed some feet away, are connected with the walls by flying arches relieved with open arcade work. One of the most remarkable of these buttresses is to be found on the north side of the church.

On the completion of the new sacristies below referred to, one which had existed on the north side of the nave was removed, and a fine doorway that served as an entrance to it was disclosed to public view. This doorway, inserted in the fifth bay, close to the Renaissance buttress just described, and known as the Porte Royale, is a majestic work of the age of St Louis. Upon its emancipation it was found to have suffered considerable mutilation, but careful and conservative repairs have restored to it much of its pristine beauty. Viollet-le-Duc had so great an admiration for the canopied statues of apostles that guard the two square-headed doorways that he took them as models when replenishing the empty niches of the doorways at Nôtre Dame, Paris. The sculpture in the lintels represents the General Resurrection. In the mouldings of the great arch are four rows of canopied figures of angels and saintly personages, and in the tympanum is Our Lord enthroned. On either side of Him kneel the Blessed Virgin and St John; above Him are seen two angels bearing representations of the sun and the moon; other angels, standing, hold the various instruments of the Passion. The whole of this sculpture forms a remarkably fine illustration of that subject frequently introduced in the heads of great doorways—the Doom.

In the wall immediately over this doorway are eight trefoiled arcades on detached shafts, each containing a full-length statue. Two of these figures (probably David

and Solomon) are ancient, the remaining six in pontifical vestments are restorations.

The great portal of the northern transept is an exquisite conception, and exemplifies the delicacy and refinement to which French sculpture had attained in the first quarter of the fourteenth century. Here we see the plastic and decorative art of the Middle Ages pushed to the extremity of perfection.*

This portal occupies the entire breadth of the façade between the towers, and its arch, which has no gable, is recessed in seven orders of mouldings. Of these orders, four are arches carried on very slender shafts with simply moulded capitals, and alternating with them are three bands of statuary, the number of figures in these bands decreasing as the portal recedes. The innermost voussoir contains ten angels, the intermediate one the twelve apostles, and the outer one fourteen patriarchs and prophets. Occupying the hollows formed between the shafts which support the arches separating these three rows of sculpture, are, on either side of the entrance, a corresponding number of figures of bishops, standing on tall triangular pedestals and surmounted by canopies. A similar pedestal between the two square-headed doorways supports the effigy of that Archbishop, Bertrand de Goth, who promoted the work of rebuilding the choir and transepts on their present magnificent scale. In the tympanum of the arch three sculptured groups represent the Institution of the Eucharist, the Ascension, and Christ seated in triumph between two angels, one of whom holds the lance of St Longinus and the other the handkerchief of St Veronica, while two more angels, kneeling, bear representations of the sun and moon, as in the Porte Royale. Before re-entering the cathedral a few remarks must be made upon the exterior of the choir. Here we find most of the features which characterize the great choirs of the

* Casts of a portion of this doorway may be seen in the Victoria and Albert Museum at South Kensington, and in the Musée de Sculpture Comparée at Paris.

north—the apse with its corona of chapels, and the flying buttress, redeemed from heaviness in this instance by open tracery.

The windows in this part of the building offer an assemblage of tracery of the best Geometrical period.

On the north side of the choir, and co-extensive with its four bays, is the Lady Chapel. The head of each window here, a four or three light one, encloses two circles, the outer one of which has eight cusps, inverted, as in the clerestorey of the choir at St Etienne at Auxerre; the inner circle is foliated in the usual manner. In the corresponding windows of the two chapels on the south the eight cusps of the circle are trefoliated, whereby a very rich effect is produced. The rose window of the south transept has tracery composed of a number of quatrefoils ingeniously disposed around a large octofoil, while that of the opposite transept is a graceful specimen of the Curvilinear period.

Some peculiarities are observable in the towers flanking the transepts. They are oblong in plan, the longer sides being the eastern and western ones; the belfry stages of the northern are taller than those of the southern pair of towers, and are, moreover, crowned with pinnacles and octagonal pierced spires whose oblique sides, instead of falling within the angles of the towers, spread out at their bases in the form of a triangle. Re-entering the cathedral by the great southern portal, which has three rows of small sculptured figures in the voussoirs of its arch and groups within medallions on the plinths, the eye is arrested by the arches connecting the great piers at the entrances to the nave and choir from the crossing or space formed by the junction of the four arms of the church. The peculiarity of these arches consists in their deviation from the axis of the building consequent upon the unequal width of the nave and choir, the constructors of the latter being desirous of diminishing its breadth while giving it greater height. To this irregularity the disarrangement of the vaulting at the crossing and in the adjacent bay of either transept must be attributed. Standing at the crossing an epitome of

French architecture lies open before us. Behind us is the broad aisleless nave with its admixture of styles, and terminating, at the summit of a flight of steps, in a graceful Early Renaissance loft supporting the organ, whose imposing case occupies the entire width of the west end. On either hand, and in front of us, we have the bold and vigorous Middle Pointed work of the transepts and choir, with attractive views across the large chapels flanking the aisles of the latter. The treatment of that part of the wall of the south transept upon which the tower abuts is particularly deserving of notice. It is divided into three stages. In the lowest is a series of arcades with richly-crocketed and finialed gables; in the second and third are mullions and Geometrical tracery disposed in the form of a six-light window. In the opposite wall of either transept a tall, narrow, Pointed arch surmounted by a triforium arcade and a clerestorey window seems to indicate that a new nave, uniform in style with the transepts and choir, was contemplated. The transepts being considerably higher than the nave, a wall-space intervenes between the arch opening to it and the vault at the crossing. This space is relieved by a panelling of trefoiled arcades flanking a window similar in design to that in the clerestorey already noticed on the western side of either transept, viz., of three lights supporting a circle filled with Geometrical tracery, but unglazed.

The choir of Bordeaux Cathedral, separated from the crossing by a low metal grille and gates, is similar in many respects to that of Limoges, with which it is almost contemporary. The four Pointed arches on either side, as well as the five narrower ones of the gracefully vaulted apse, which in *ensemble* recalls that of Westminster Abbey, have their inner order of mouldings carried on slender attached shafts, while the outer one subsides into the pier against which the vaulting shaft is fixed. These arches do not rise to the stringcourse below the triforium, a short wall-space intervening. The easternmost bay on either side is lower than the rest. In the aisles, where the arches

RODEZ CATHEDRAL: THE WEST FRONT

BORDEAUX CATHEDRAL: THE NAVE LOOKING EAST

dividing them from the chapels, the arches spanning them transversely, and the diagonal ribs of the vaulting require support, the columns assume the form of uninterrupted clusters of shafts. The triforium in the choir is composed of four trefoiled arches under a flat head, and in the apse of two similar openings to each bay Corresponding with the triforium arcades are the lights of the clerestorey windows, whose heads are filled with varied and beautiful arrangements of Geometrical tracery. The five windows in the clerestorey of the apse have received their complement of stained glass, which must rank as some of the most successful produced since the revival of the art in France. The tinctures are brilliant but delicate, the blue used in the robes of Our Lord and the Blessed Virgin, who are represented as seated within vesicæ in the central window, being especially admirable.

The high altar stands half-way up the choir, between the second and third bays counting from the west, the stalls of the chapter, the lectern, accompaniment organ and other *instrumenta* of choral worship occupying the space within the fourth bay and the apse. The area westward of the altar forms the sanctuary, on the north side of which, against the pier between the first two arches of the choir, is the archiepiscopal throne. The primitive custom of placing the *chorus cantorum* in the apse survives in a large number of churches in the south of France, where the eastern limb is short, but it is curious that it should exist in a fourteenth-century choir of such length as that of the cathedral at Bordeaux.

RODEZ

THE three cathedrals Perigueux, Cahors and Bordeaux are in Guienne ; to these must be added a fourth, on the eastern side of the province, that of Rodez, whose north-eastern tower, justly the pride not only of the immediate district known as the Cantal, but of the whole department

of Aveyron, was the last addition to a structure in which, as regards its plan and dimensions, we perceive the hand of a northern architect.

The history of Rodez Cathedral runs on much the same lines as that of the in many respects analogous ones at Clermont-Ferrand, Limoges and Narbonne. In 1277, the Romanesque church being found in a ruinous condition, the chapter resolved upon rebuilding it on a much more imposing scale. The work, commenced, as usual, at the east end, under Bishop Raymond de Calmont, was pursued with such vigour, that, on the death of that prelate, the apse, the two bays of the choir adjacent to it, and eleven of the fifteen chapels flanking the aisles and procession path stood completed. During the greater part of the fourteenth century the Bishops of Rodez were resident at the papal court at Avignon, and did but little to expedite the work so nobly begun by Raymond de Calmont, and though all the means commonly resorted to in the Middle Ages to raise funds were tried, the end of the fourteenth century had arrived before the church was half completed. Fifty years later the broken thread was taken up by Guillaume de la Tour d'Oliergues, a prelate of energy and determination, under whom the four eastern bays of the nave were built. Bertrand de Chalençon, the nephew and successor of Guillaume, erected the two remaining bays of the nave and furnished the choir with its richly-carved stalls and rood-loft; and in 1531 François d'Estaign crowned the work by the completion of the great north-eastern tower.

The quadrangular west front flanked by richly-crocketed pinnacles seems to have had an unfinished appearance in the eyes of the Cardinal Bishop d'Armargnac, so he commissioned his secretary, Philandrier, who had returned from Italy imbued with the spirit of the Renaissance, to crown it with a copy in miniature of one of those double-storeyed façades with which those conversant with the architecture of that country must be familiar. The sumptuous doorway to the sacristy, a smaller one to a chapel on

the south side of the choir, and the stone gallery which fills the first bay of the nave on the north side and is returned across the west end, are all remarkably fine productions of the same school in its early phase, and far from being incongruous, only add to the interest of a cathedral which is perhaps not so fully known as it certainly deserves to be.

The plan is the normal one of a first-class French church : nave and choir of six and five bays respectively ; five-sided apse ; transepts not projecting beyond the line of the chapels, which flanking the aisles throughout, are square in the nave and first two bays of the choir, and apsidal in the remaining three bays and the chevet. The sacristy, entered from the fifth chapel on the north side of the choir, is in the ground storey of the tower, a superb creation of the latest Flamboyant school, free, however, from any *soupçon* of the Renaissance. It rises in four stages, of which the first two are comparatively simple. The third or belfry stage has on each face a window of two lights with Curvilinear tracery, the surfaces of the wall above it and of the angular turrets being richly panelled. This stage is finished with an elegant cresting and supports a solid octagon characterized by even greater exuberance of ornament, which likewise extends to the turrets filling the angles formed by the square portion of the tower with the oblique sides of the octagon. Figures of the Evangelists crown these turrets, and a colossal one of the Blessed Virgin rises from the cupola of another turret in the centre of the octagon, which, had it been terminated by one of those pierced or crocketed spires of which the south-western French provinces afford so many exquisite examples, would hardly have been surpassed by any other work of its age and class in the country. As it is, the tower of Rodez Cathedral viewed from the Place d'Armes in front of the cathedral groups pleasingly with the unfinished towers of the façade, whose stern fortress-like character is due to its having been raised upon the very ramparts of the city.

Notwithstanding its severity there is something very grand about this west front of Rodez Cathedral, and the difference in size between the two towers which are built above the chapels, and are therefore detached from the central portion of the façade, gives a wonderful variety to the outline. Both towers have low, quadrilateral spires, and are equipped with staircase turrets which tend very considerably to mitigate the prevailing sternness of their elevations.

The peculiar situation of the front not admitting of any western doorways, the architect attempted no enrichment until he reached the topmost storey. This is flanked by pinnacled turrets and entirely filled by a round window, whose Curvilinear tracery is confined within figures formed by the radiation of six mullions from a small circle. A rose window of precisely the same design lights the façade of either transept.

Above the western rose is a series of arcades, and surmounting the horizontal top of the elevation is the miniature Renaissance façade already alluded to. This was introduced to conceal the gable-end of the nave roof, which, as well as those of the transepts and choir, is of a much higher pitch than is usual in the south. A very diminutive *flêche* rising a little to the east of the crossing is the only break in the long line of roof, the central tower here being, as almost everywhere in Complete Gothic buildings of great size, conspicuous by its absence.

The north transept portal by which the cathedral is usually entered is rich in sculpture, but all the figures which fill the archivolts or hollows between the several orders of mouldings have been decapitated, and the three groups in the tympanum have been so shockingly mutilated that it is only possible to suppose they represented scenes from the life of the Blessed Virgin, to whom the northern doorway of a French cathedral was so frequently consecrated.

Three Pointed arches with curved drip-stones and rich carving in one of their orders of moulding open into the

RODEZ CATHEDRAL FROM THE SOUTH

AUCH CATHEDRAL: THE WEST FRONT

leirne-groined space beneath the loft. On either side of the central arch is an elaborately-panelled buttress surmounted by a tabernacled niche and a pinnacle. Similar buttresses flank the side arches, but their pinnacles have disappeared. Above the arches is a series of canopied niches, intercepted in the two side compartments by the finials which terminate the drip-stones of the arches. Of the three corresponding compartments on the inner side of the *jubé* the two side ones were walled up, as altars were placed within them; the central one opened into the choir by a depressed arch, the space between it and the containing Pointed one being filled with Curvilinear tracery.

At present a low stone wall forms the only screen to the choir, the first three bays of which contain a double row of finely-carved stalls in the style of the fifteenth century with misericords.

There are thirty stalls on either side with high backs overhung by a continuous canopy of ogee-shaped arches filled with open tracery and springing jointly from carved corbels.

The great organ case which stands upon a stone gallery in the north transept, Flamboyant in style, with a slight feeling of the Renaissance imported into it, is undoubtedly one of the most grandiose productions of its epoch. The large group of the Assumption so skilfully poised above the central tower of burnished tin pipes, and the figures of angels which crown the somewhat impurely-detailed pinnacles of the other four larger towers, are unique, and form a striking foreground to the superb rose window of the transept.

As at Bordeaux, the English character of certain features reminds us that we are in a district of France of which we were for a considerable time the possessors. This is noticeable in the internal contour of the apse at Rodez, which is almost identical with that of Bordeaux Cathedral, and in the simply-moulded capitals of the columns throughout the church. In most instances, where a French column is of a complex type, it is formed by grouping four or more

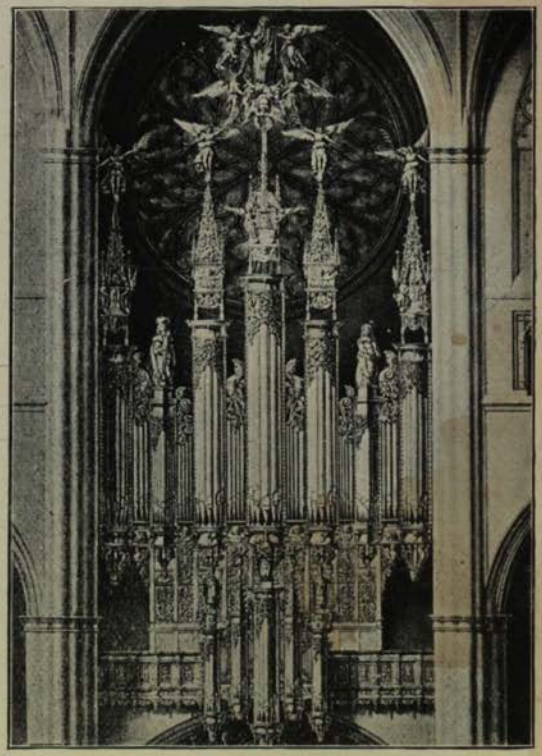
distinct shafts round a cylindrical core, but at Rodez the columns assume the form of eight shafts, not clustered but amalgamated, hewn out of one block, and presenting an octofoil in section. The triple vaulting shafts are constructed in the same way and rest upon the capitals of the columns, which thus assume the same appearance from whatever point they are viewed. The triforium arcades, like those at Bordeaux, Limoges and Clermont-Ferrand, are trefoiled and grouped under square heads, but, except in the apse, do not occupy the entire width of the bays, a wall-space being left on either side. This stage of the elevation is returned across the west end of the nave, and crested with an embattled parapet of open tracery, and above it, seen through a boldly-moulded arch, is the graceful rose window filled with stained glass in patterns, crimson and blue being the prevailing colours. Viewed from behind the high altar this window has a very beautiful effect, especially at sunset.

The clerestorey windows correspond in width with the triforium arcades, and, except in the apse, are of four lights, the two outer ones of which are, in most cases, filled with stonework. In the apse and the four eastern bays of the choir the tracery in these windows is Geometrical; in the western bay, and throughout the nave, it is Curvilinear. Of old stained glass there are some remains in the northern clerestorey of the choir and in several of the chapels eastward of the transepts.

AUCH

THE first view of the Gascon city of Auch, with its stately cruciform cathedral crowning the declivity washed by the Gers, is very captivating. Auch Cathedral is Flamboyant of a subdued character, and, compared with earlier buildings in the same style, of a physiognomy somewhat coarse, though there is a grand sweeping boldness about the lines of its Curvilinear window tracery and an almost studied simplicity about its piers and arches that is pleasing.

AUCH CATHEDRAL : THE NAVE LOOKING WEST



RODEZ CATHEDRAL : THE ORGAN

In plan this *cantio cygni* of French Gothic is quite northern ; in detail it features most of the other Late Gothic churches in Gascony ; but what is most extraordinary, considering the century over which its construction extended, is the homogeneity of its design, the same features being repeated, from the noble chevet with its halo of chapels, to the west end of the nave. Completed in all essentials in 1597, Auch Cathedral was left unprovided with towers until the middle of the seventeenth century, when a well-proportioned pair, crowned with balustrades and vases, was raised above that portico of three round arches with coupled Corinthian pillars between them which constitutes so solemn and dignified an approach to an interior unsurpassed for grandeur and justness of proportion by any other of its epoch in France.

Rejecting this addition then, the cathedral of Auch must be regarded as a wonderful embodiment of the longevity of the Pointed style in the country, though, as might be expected from the late period (1597) at which the vaulting of the nave was completed, some Classicisms are observable in the great masses of masonry which do duty for flying buttresses to the clerestorey.

Doubtless the external *ensemble* would have derived greater dignity from the presence of a high-pitched roof, but we must remember that Auch is almost in the extreme south of France, where climatic reasons naturally dictated the employment of a depressed one ; and this is only one of the numerous examples of that spirit of horizontalism which opposes itself to the all-pervading verticality of northern mediæval architecture presented to our notice in the departments neighbouring the Mediterranean.

The plan of Auch Cathedral, which is the normal one of a Latin cross, includes a nave of five and a choir of four bays terminating in a pentagonal apse.

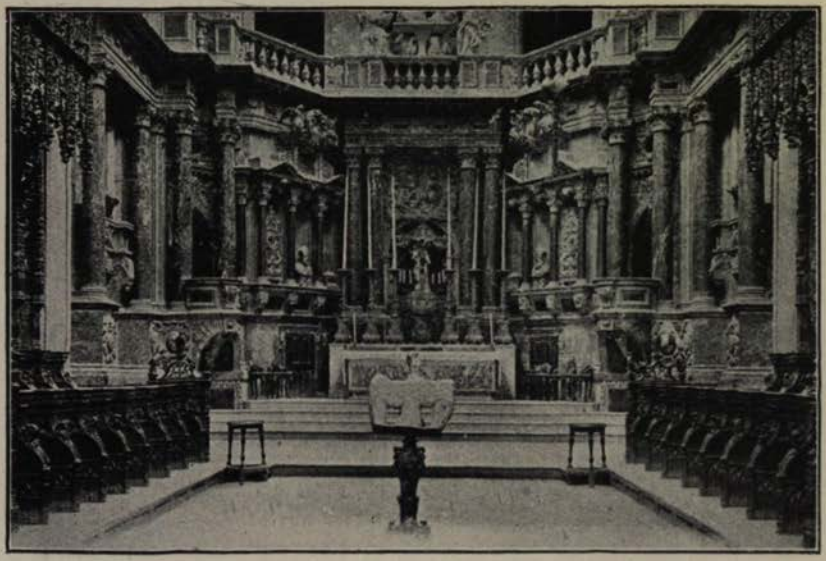
The transept is of sufficient depth to confer dignity upon the external outline, and completing the plan are twenty-three chapels built with the greatest regularity between the buttresses of the aisles. Eighteen of these chapels are

square in plan ; the remaining five, those opening from the déambulatoire or procession path, are polygonal. At the west end is the deep neo-Classical portico already alluded to with its pair of towers in corresponding style.

One of the most remarkable features of the interior of Auch Cathedral is an almost total absence of structural ornamentation. The massive circular piers dividing the nave and choir from their aisles, the vaulting shafts and the half-columns which receive the groining ribs of the aisles, are entirely devoid of capitals ; the arch mouldings either subside into the piers or are prolonged down them in narrow strips of masonry to their bases. Throughout the church, notwithstanding the late period of its erection, the vaulting is of the simplest quadripartite character, the diagonal ribs meeting in a key-stone still left in the block. About all this there is a restraint that is very noble, though it must be confessed that there is a feeling of baldness in the treatment of the triforium, where the openings are wide segmental arches made into divisions by mullions without any ramifying tracery—mere gratings, in fact. The mullions of this singular triforium, which extends completely round the church, rise from a parapet whose ornamentation is confined to a series of figures that can only be described as forming the letter S. In the apse the clerestorey windows are of two lights, in the choir and nave they are of three, all with rather large and coarse Flamboyant tracery. The chapels which flank the nave are all lighted by windows of four openings, while in those of the choir and apse the number of lights varies from two to four. Many of the altar-pieces in these chapels are in a good Italian style, and in some instances are surmounted with a tester or overhanging canopy, divided on its under side into panels bearing ornaments of the Tudor rose kind on a white ground.

The doorway at the extremity of either transept is a square-headed double one, immediately above which, and comprised within a Pointed archway, is a tall window of four lights.

AUCH CATHEDRAL : THE CHOIR LOOKING WEST



AUCH CATHEDRAL : THE ALTARPIECE

The windows which light the upper portions of the nave and transept fronts are circular, the Curvilinear tracery filling them being especially noticeable for its union of boldness with grace.

The whole of the first bay of the nave is occupied by a gallery raised upon a wide obtuse arch flanked by coupled Corinthian pilasters. This supports the organ, a very noble-looking instrument which, with its five towers and four flats of burnished tin pipes gleaming from a richly-carved case of the Later Renaissance period, is sufficiently high to permit the elegant rose window to be seen above it.

The great depth of the choir, and the complete manner in which it is cut off from the rest of the church by high, close screens, renders it useless for those services at which large numbers attend. This has necessitated the arrangement of a *chorus cantorum* and sanctuary within the space formed by the junction of the nave and transepts, the choir itself being reserved exclusively for the daily offices of the chapter.

The choir of Auch Cathedral is remarkable not only for its dignity and expansion but for the sumptuousness of its furniture. The three bays on either side are entirely occupied by the stalls, which are returned at the west end and number 113 in all.

The situation of the high altar in Auch Cathedral, and the character of its surroundings, will be understood from the view of the choir looking east. In the altar-piece and the screens connecting it with the stalls, the later Renaissance of France, untinged by any feeling of the rococo, is perhaps nowhere more elegantly exemplified. The coloured marbles are judiciously blended, the smaller decorative features are free from that coarseness which too often pervades work of this kind; and although diametrically opposed in feeling to the stall work with which it is in juxtaposition, there is a reticence about the whole which disarms criticism.

All the windows in the chapels which flank the choir and the apse are filled with Early Renaissance stained glass,

somewhat coarse in certain details but of great richness and brilliancy of tincture.

The glass painters of the period that witnessed the erection of the windows in the eastern part of Auch Cathedral certainly surpassed their predecessors and their successors likewise in their technical knowledge of the human figure. Form and proportion are in general well preserved, and the pictures are as well executed as designed, a matter of very rare occurrence in much of the ancient work. The heads of the large figures, from their high finish and flatness of effect, bear a considerable resemblance to those in the oil-paintings of the close of the fifteenth and the beginning of the sixteenth century. Some of the portraits possess much of the character of Holbein's pictures. The features are represented by well-defined lights and shadows rather than by actual outlines, though these are used for the sake of giving distinctness and force of expression, and the costumes, viz., those of the period in which this glass was executed, are in general exceedingly rich and splendid from the colouring, and from the profusion of diaper lavished not only upon them but upon the hangings which in general form the groundwork of the figures. The robes are mostly lined with a different colour, and are disposed so as to show it off as much as possible; in fine, as works of the Cinquecento, I can call to mind no other series of windows presenting so uniform an appearance, or so gorgeous yet grateful an assemblage of colour, as those in Auch Cathedral.

SOUTHERN FRANCE

LANGUEDOC

I

TOULOUSE

THE style of architecture prevalent in that part of Languedoc which adjoins Provence is almost identical with that of the latter and cannot in any way be distinguished from it. But in the western part of the province the Romanesque architecture, particularly that about Toulouse, appears to have been influenced by the schools of the Auvergne and Aquitaine.

Most of the Romanesque buildings in Languedoc that preceded the Albigensian Wars have disappeared, but the nave of the cathedral at Toulouse, and that of SS Nazaire et Celse at Carcassonne, are more distinctly allied to Provençal work. The Albigensian Wars abruptly broke off the architectural development in Languedoc, and their result was the addition of that province to the royal domain of France. Thenceforward the buildings constructed after this borrow the Gothic forms of the north, though certain southern peculiarities, notably the wide apteral nave, were retained.

Such churches as St Sernin at Toulouse, SS Nazaire et Celse at Carcassonne, the cathedrals of Perpignan and Albi, and the suppressed ones at Narbonne and Béziers, may be mentioned as the most remarkable architectural monuments of a province which has many claims upon the ecclesiologist; moreover, it is the only part of France in which the almost exclusive employment of brick on a large and important scale can be studied.

Examples of this kind of construction are fewer and less

important generally than those of Germany, Italy and Belgium. Stone is so plentiful throughout France that there are but few districts in which there was any or much advantage in the use of brick; and consequently that practical good sense which made mediæval architects always prefer the cheapest good material to any other, involved as a matter of course the general use of stone. It is in this southern province of France of which I am now writing, more than anywhere else, that old brickwork is to be seen, and to Toulouse, its most important city, I must first take my readers. Here almost all the churches are of brick, and of extreme interest, and of all ages. Let us look at the cathedral of St Etienne. This strange church consists of an early nave, to the north-east angle of which was added, in the fourteenth century, a nobly-proportioned choir with aisles, procession path and chapels (both lateral and radiating) on northern lines, but in many of its features and details quite local. This grand choir overtops by far the older portion of the church, and was evidently begun with the intention of some day completing the transepts and of building a nave in place of that which still fortunately stands. I say fortunately, not because the whole work is now harmonious, for it is very much the reverse, but because this old nave—a simple parallelogram of three bays—no less than 63 feet wide in the clear, and about 140 feet long—happens to be a work of extreme value and interest. There is no evidence, I believe, of the exact original extent eastward; but doubtless one or two bays were destroyed for the erection of the choir. This was begun considerably to the north of the old nave, whose south side is in a line with the walls of the chapels on the same side of the choir. In other words, if we take the plan of Toulouse Cathedral and draw a line through it from the centre of the west end of the nave to the east end of the choir, it would terminate, not at the central chapel behind the apse, but at the second one from it on the south side.

The effect of this eccentricity is undeniably picturesque, and the emerging from the speluncar, aisleless nave into

TOULOUSE CATHEDRAL : THE CHOIR LOOKING EAST

TOULOUSE : EAST END OF ST. SERNIN

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the lightsome choir is attended by a sensation similar to that which one experiences on passing from the lower to the upper churches of the Sainte Chapelle at Paris and St Francis at Assisi.

The nave of this cathedral is said to have been built by Count Raymond VI. whilst he was besieged by Simon de Montfort in Toulouse, and with this date the character of the work fairly accords. The side walls are low and perfectly plain, and the enormous (and almost unequalled) span is covered with a simple quadripartite vault of brick. Here both the filling in of the vaults and the ribs which carry them are all of brick, the ribs plain and square in section, and the whole impressive rather for its extreme simplicity and fine scale than for aught else. Yet it would be wrong to deny the architect all credit for refinement, for at the west end there are some windows—a large, boldly-moulded circular one flanked on either side by a lancet—set within an equally bold arcading in the wall, and this arcading is carried upon shafts whose capitals are carved so delicately and beautifully as to make a real sunshine in a shady place.

The vault is very domical in its transverse section, and the three bays are divided by bold coupled shafts with sculptured capitals which carry transverse arches (or ribs) no less than 3 feet 6 inches in width. Such a work as this is not only valuable to us as showing a very grand example of one of the broad aisleless naves so often seen in the south-west of France, but still more as showing that it may be successfully executed in brick without any exaggerated —indeed almost without any—adornment, and yet with very grand effect. There is something so impressive in the vast dimensions of this nave that much elaborate ornament would be altogether out of place, and the refinement of the sculpture amply answers the purpose of showing that the artist had the power, where he had the will, of introducing delicate ornament with success.

The long choir, begun in 1272 on the northern plan, with a five-sided apse, very narrow aisles, lateral chapels, and

well-developed triforium and clerestorey, is on the whole a very imposing structure, though not so harmoniously proportioned as its contemporaries at Bordeaux, Clermont-Ferrand, Limoges and Rodez, being somewhat too broad for its height.

The general character of this choir at Toulouse is Geometrical Decorated, but with the exception, perhaps, of the eastern corona of chapels no part of the work can be so early as the date named above. The calamitous circumstances in which the country was placed between 1328 and 1450, owing to the sanguinary and protracted struggle between the rival crowns of France and England, militated here, as elsewhere, against the achievement of works projected on a grand scale, and it is probable that those at Toulouse were not resumed until the deliverance of the territory from its invaders.

Very graceful are the six arcades on either side of the choir, and those in the five-sided apse, where, owing to the presence of a very grandiose altar-piece in the most florid edition of the Franco-Italian style, they can only be viewed from the encircling aisle. Their acutely Pointed arches partly subside into cylindrical columns and are partly borne on very small shafts disposed round these nuclei at rare intervals. In the apse, the triforium, which is not glazed behind, as was more usual in the north, consists of four obtuse-headed arcades each surmounted by two quatrefoiled circles arranged vertically. In the choir, where the bays are wider, there are six openings, and the tracery is Geometrical, but of a more conventional character. Throughout the choir the clerestorey windows are of four lights, but only one window on either side preserves its original tracery, the remainder dating from the reconstruction of the vaulting in the seventeenth century. The last clerestorey window on either side of the choir, and all in the apse, are filled with Renaissance stained glass. The iron grilles and gates within the three easternmost bays of the choir, the stalls with their tapestried backs, and the great organ which occupies the wall at the angle formed by

the nave and the western side of the north transept, are works of the same epoch, and in their several ways assist in producing an interior which from the irregularity of its plan may truly be styled pictorial.

The vastest and most impressive Romanesque church in the south of France, and interesting as exhibiting, with the smaller church of Conques in Aveyron, the earliest example of the chevet, is that of St Sernin in Toulouse. This great church, finished very much as it now stands, in 1097, is nearly 400 feet long by more than 200 feet in width at the transepts. Its construction is interesting as affording one of the finest examples of a widely-spread class of churches in which the nave is roofed with a barrel vault, and the triforium gallery over the inner aisle with a half-barrel vault, forming in fact a continuous flying buttress to resist the thrust of the nave roof. The bases of the columns are of stone, and there is one course of stone above them; but above this everything inside the church is of brick, save the circular vaulting shafts and the detached columns of the triforium. The bricks measure 10 inches × 5 inches × 1¾, and the mortar joint is very thick. Externally a good deal of stone is used in window jambs and arches, in the cornices, and in some parts of the walls in horizontal courses alternately with brick. The bricks are all of a deep red colour.

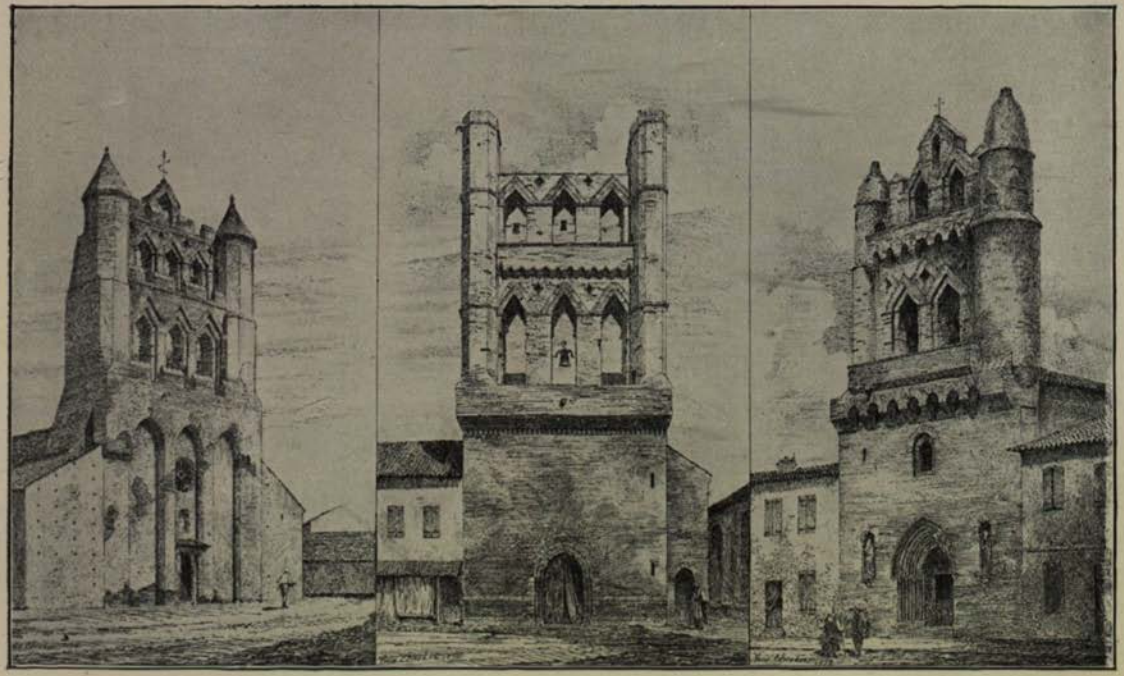
This Aquitanian type of church was introduced into Spain in the twelfth century.

There is no clerestorey in the nave of St Sernin, nor in that of Conques, St Gaudens and many more of similar Romanesque character in this part of France. The omission of this member is what we might naturally expect where the dimension of height is not considered the one of greatest importance and where strong and abundant light is not required. And it must be remembered that the barrel roof, which is common to all these churches, itself occupies much of the space filled up by the clerestorey of the north. The central steeple of St Sernin is a very remarkable work, and may be considered the prototype of a class of steeple that seems to have been pretty liberally

dispersed throughout the country surrounding Toulouse. It is octagonal in plan, rises in five stages, each of smaller diameter than the one below, and terminates in a low spire rising from behind an open parapet composed of semicircular arches on pillarets, and having a pinnacle at each angle. The three lowest stages of this splendid erection have in each side two round-arched openings. These are of the age of the church. The two upper stages, which were added long afterwards, have pointed openings likewise in pairs with triangular canopies to them, all made very ingeniously with brick, without moulding or much labour of any kind, and though differing in design and detail from the three earlier stages, their general form and outline is such as to accord most happily with them.

While on the subject of steeples I must allude to one of another type very common in Languedoc—the tall quadrangular belfry rising far above the roof of the church at the west end. During the railway ride from Toulouse to Castelnaudary I saw three such belfries, with some half-dozen others, at Montgiscard, Villefranche-Lauragais, and Villenouvelle.

The whole district is one particularly rich in brickwork and well worthy of study. The large, thin, tile-like brick here in use is difficult to arrange satisfactorily in the arch-shape, but is easily and strongly laid in the so-called "straight-sided arches" The western façades (and it may here be remarked that the churches in the neighbourhood of Toulouse are irregular in their orientation) have a certain amount of piquancy, at least to a northern eye, and occurring as they do in a country rich in Romanesque remains, which latter are always grand and severely impressive, even when ornamented with the most delicate and elaborate carving, these lighter erections of the fifteenth to the seventeenth century offer a most suggestive contrast, even as that between the fierce savagely-earnest life of the eleventh and twelfth centuries and the more polite and courtier-like ages in which they were built. There is also something of an Eastern semi-barbaric splendour about them, reminding



Villenouvelle Villefranche Montgiscard

BELFRIES IN THE NEIGHBOURHOOD OF TOULOUSE

one of the Saracens who overran this district, and who have there left their traces even to the present day; so that the old Celtic coins that are found from time to time are called by the peasants "Sarrasines."

There are other façades of this type at Pierrefitte and Bagnères de Bigorre in Haute Pyrenees; Rabastens and Pibrac in Haute Garonne; Saint Sulpice in Tarn; Aigues-Mort in Gard; and at Nôtre Dame-du-Camp at Pamiers, Le Fossat, Montjoie, and Las Pujois in Ariège; but the only one of the kind in Toulouse belongs to the church of Nôtre Dame du Taur, a church which was also originally dedicated in honour of St Sernin, built as it was upon the spot where the martyr was left by the bull, to the horns of which he had been bound.

The Church of the Jacobins, or Dominicans, in Toulouse is, notwithstanding its secularisation, a brick structure of great interest. It was commenced in 1229, only eight years after the death of St Dominic, so that it is almost as old as the Order itself, and completed in about a century.

It exhibits several peculiarities of construction. It consists of a broad nave divided down the middle by columns of enormous height, the easternmost standing in the centre of the apse, which has a corona of five unusually deep chapels, each ending in a three-sided apse. Very narrow aisles are formed in each bay within the buttresses and lighted by a rather tall window of two trefoiled compartments supporting a quatrefoiled circle, while above, spanned on the exterior by a shallow arch from buttress to buttress, is a very lofty clerestorey window of three lights with three foliated circles for tracery.

ALBI

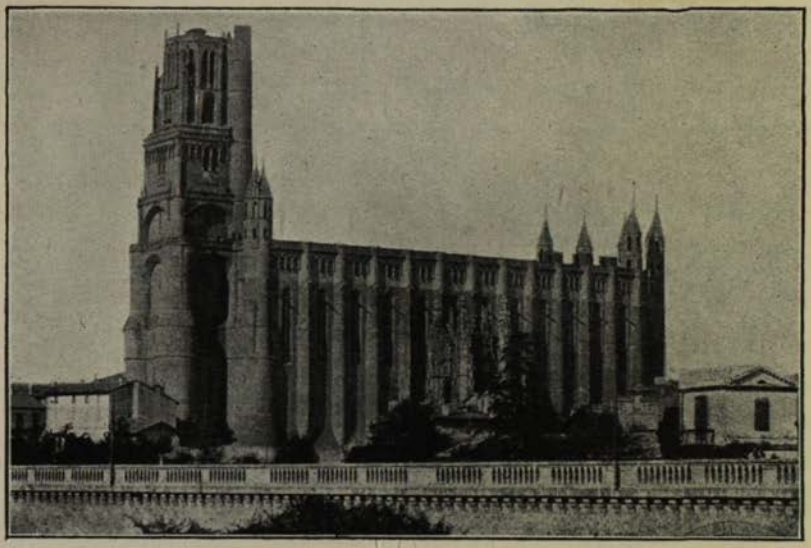
ANOTHER vast conventual church in Toulouse, also desecrated, is that of the Cordeliers or Franciscans. Like the cathedral at Albi, which it almost equals in width, it is another example of an ecclesiastical fortress; and the north side, which is the most exposed to attack, is built

upon the same principle. The windows, like those at Albi, are placed high out of reach, especially on the east, and a passage for the garrison is formed along the roof by arches thrown across from buttress to buttress. It appears to have been the object of the architect to screen this passage from observation, which may be the reason why it is not supported on a corbel-table, as is usual in castles and other buildings exclusively military.

The cathedral at Albi, famous for its vast dimensions, its screen and parclosed choir rich in sculptured imagery, the profuse polychromatic decoration of its walls and roof, and its two delicately-traceried southern portals, is a stupendous example of brickwork; but as regards its decorative features—for they are executed in stone—not a particularly valuable specimen of construction in that material.

Designed like the nave of Toulouse Cathedral, that of Albi is aisleless, but with this difference, that two tiers of arched recesses, some 14 or 15 feet deep, are ranged completely round the church between gigantic internal buttresses. The span of the roof, which is vaulted in brick with stone ribs, is enormous (60 feet). There is no marked division between the nave and the choir beyond that indicated by the rood screen, which divides the length (nearly 300 feet) into two almost equal parts. The general design of Albi Cathedral, which is at once a church and a fortress, is, however, somewhat awkward and ungainly; indeed, were it not for its enclosed choir, which forms, so to speak, an island in the vast expanse of floor, such a building would be well-nigh immeasurable by the eye.

From ancient times Albi possessed a cathedral under the dedication of the Holy Cross and St Cecilia, of which there are still some remains, but it was not till the accession of Cardinal Bernard de Castinete, the fifty-fourth bishop, that a building worthy of an episcopal see was commenced. Suppressing the former church of Ste Croix, which had belonged to a chapter of canons regular of St Augustine, the Cardinal selected a more commanding site for his



ALBI CATHEDRAL, FROM THE SOUTH-WEST

ALBI CATHEDRAL : THE CHOIR LOOKING WEST

fortress—for Albi Cathedral is a remarkable example of that military type of church so frequently met with in this part of France—and laid the foundation of the new cathedral in 1282 under the joint dedication of Ste Croix and Ste Cécile.

This spot is one of wonderful boldness, surrounded by precipices, and so near the Tarn that Albi Cathedral does not possess a west door. On this platform the bishop began to rear a stupendous Middle Pointed church of red brick, but although he took care to provide a building fund out of the annual revenues of the see and chapter, the work seems to have progressed but slowly.

Although designed on principles entirely at variance with ecclesiastical usage, Albi Cathedral is certainly one of the most imposing religious edifices in the south of France. Imagine a huge apsidal church built almost entirely of red brick, 290 feet long, without aisles, but with a roof-span of 60 feet, standing on the brink of a precipice, with side walls rising to the unbroken height of nearly 100 feet, dominated at the west end by a vast square tower 300 feet high, terminating in an octagon.

I alluded just now to the huge internal buttresses which divide the length of the church into twelve square chapels, and the semicircle which terminates it eastward.

They are all bound together, first by the vaulting of the chapels, which are formed between them on the ground floor, and again by the vaulting of the loftier chambers above these chapels. Against these buttresses, externally, are built flanking towers, solid and semicircular on plan, with a radius of 8 feet to each buttress or tower. These towers form a considerable part of the walls of the church, extending as they do 5 feet beyond the buttress on each side, and the space between them is filled up with masonry 3½ feet thick. The solidity of this system of buttresses, towers, walls and vaults running all round the church is fully equal to the support of even the mountain of brickwork contained in the roof of the nave. The flat space above the vaulting of the chambers over the chapels was

intended for the use of the garrison, and should have been defended by battlements. This part of the work was never finished, probably because peaceable times had come; but the absence of a parapet gives an incomplete look to the whole church. In the narrow space between the towers narrower slits are made for windows—veritable loopholes on the lower storey, but with some pretence of tracery in the upper. And to keep besiegers from approaching the windows the foundations are built out below as far as the towers, and shelve off above to the line of the floor inside. At the western end stands the tower, or rather the keep of this fortress. It has no western doorway or other aperture on the ground, and, above the top of the side walls, rises in four storeys, of which the two upper ones are octagonal. The walls are 12 feet thick; and the structure is further strengthened by round towers at the corners, which are solid throughout.

The entrance to the church is in the south side, and is approached by a flight of steps with a fortified gateway at the bottom. This gateway is joined at its north end to the buttress between the tenth and eleventh bays of the nave and is flanked on the south by a round tower, and provided with the usual contrivances for pouring down pitch and stones upon the besiegers. In strange contrast to the military severity of the upper and flanking portions of this barbican is its portal, which, as a specimen of the flamboyant Gothic of Languedoc, is, I should conceive, unsurpassed. The jambs are fashioned into canopied niches, three on either hand, and raised upon tall angular pedestals. From these richly-tabernacled jambs rises a somewhat acutely-pointed arch of several orders of moulding fringed with a richly-sculptured hood-moulding, crocketed, and flanked by pinnacles placed against buttresses which rise up to the stringcourse under the battlements. The tympanum of the arch is pierced with curvilinear tracery contained within a circle supported by the points of a pair of triangles with curved sides. The tracery enriching the latter is partly covered on either hand by figures of angels

in adoration of a somewhat elongated statue of the Virgin and Child which, concealing the junction of the triangles, rises up into the traceried circle. Within the spandrels of the arch are large medallions, whose outlines may be described as that formed by imposing a square upon a quatrefoil, the surface being relieved by a shield bearing the representation of a battlemented turret. Passing through this fortified gate and ascending a flight of steps we reach a platform upon which is erected that pride of Albi, the southern porch, or baldachin, so called from its resemblance to that item of church furniture. This porch at Albi, which occupies the sixth bay from the west, is a glorious piece of design, and stands in strong contrast to the prevailing sternness of the cathedral. Three round-headed arches between massive piers open into it. The arch looking towards the south formerly led into the cloisters; the western one opened into a chapel founded in 1521 but now destroyed; while the northern one contains the entrance to the nave. At the angles formed by the three arches are turrets mounting up into pinnacles. The wall space above these arches, which is very considerable, and terminates in each case in a gable of the ogee form, is completely covered with Curvilinear tracery, so splendid and so picturesque that we are almost driven to the wild luxuriance of Nature to find anything to which we can compare it. The same remarks apply to the ornamentation of the pinnacles and to the tracery in the very elongated tympanum of the doorway into the church.

The vaulting of that bay of the chapels into which this door opens is very remarkable. It is barrel-shaped, with a succession of ribs resting upon a string, and the wall below is relieved with two tiers of round-headed arcades filled with tracery of the richest description. The arcades in the lower tier rest upon corbels in lieu of being stopped by a string.

The plan of the church is an oblong of twelve bays, terminating in a five-sided apse and completely surrounded by chapels, polygonal in the apse and square in the nave

and choir, between which there is no division beyond that marked by the rood loft. This, with the open arch on either side of it, admitting to the ambulatory, formed between the backs of the stalls and the arches opening into the succession of lateral chapels, stretches completely across the church, and from east to west is of such depth as to occupy entirely the seventh bay on either hand.

The manner in which this almost insulated *chorus* is formed within the vast area of Albi Cathedral is a point to which I desire to call particular attention. It is a curious sight to see how the forgotten things of old are often inevitably revived in the long cycle of the Christian Church. The glorious cathedrals and churches of the Middle Ages, with their deep choirs, seemed for ever to have banished the ancient detached *chorus cantorum* in the nave. But in the part of France which witnessed the erection of such great apteral churches as the one I am now describing, precisely the same expedient to provide them with a *chorus* was required which was adopted in the Roman basilicas and churches built after their type. The detached and parclosed choir was the best and only expedient to adopt in such a case as Albi Cathedral, whose continuous unbroken width of 60 feet was eminently calculated for such an arrangement. The twenty-three barrel-roofed chapels which flank the church, and the five cellular-vaulted ones encircling the apse, are formed between the huge internal buttresses.* Above these chapels is a corresponding series of chambers but much loftier, and communicating with each other by small doorways cut in the buttresses. Their floors thus constitute a gallery completely encircling the church, defended on the north, south and east by a richly-traceried parapet, and at the west end, where the organ is played, by a balcony of Renaissance character. Each of these twenty-nine upper chambers is lighted by an elongated window of two compartments, the tracery of which, not-

* There are really twenty-four square chapels, but the sixth on the south side cannot be used as such, as it forms a passage to the principal entrance.

withstanding the late period at which this portion of the church must have been undertaken, is Geometrical, but beautiful and varied in character. For instance, we find two small quatrefoiled circles supporting a large one of eight foliations; two small spherical triangles trefoiled surmounted by a large one enclosing tracery of a rayonnant type; three small trefoiled circles; and one large circle filled with six small spherical triangles cusped. Some of these windows contain ancient stained glass, that in the apse comprising a number of microscopic groups within medallions. As no white is used in these windows, their effect, viewed from the west end of the choir, is that of mosaic.

It will be obvious that but little light can enter through such narrow windows as those with which Albi Cathedral is provided, and this little is further obscured by the great depth of the lateral chapels and the corresponding upper chambers, some 14 feet of wall casting heavy shadows in thick bars across the church. In consequence also of the wide span of the roof its ribs spring from shafts attached to the buttress walls between the chapels from half-way up the height of the nave, which would naturally give a heavy look to the interior. But this and the deficiency of light have been somewhat relieved by colour, deprived of which the interior would be cold, dark and clumsy, and could not bear comparison with the great clerestoried churches of the north. When it is said that the ribs of the vaulting are 2½ feet thick some idea may be formed of the prodigious massiveness of the roof of this great cathedral. The enormous weight of this vault, the keystones of which are 95 feet above the pavement, is only supported at that great height by the buttresses, each of which is 5 feet thick and 20 feet deep. The transverse and diagonal ribs of this vault divide it into forty-seven compartments, with five more made by that of the apse, and the whole is perhaps the most astonishing work of mediæval colour decoration excepting that of St Jacques at Liège, with which it is almost contemporary, in Western Europe. The cells of

this cyclopean mass of vaulting are painted a cerulean blue, covered all over, except where the figures and groups —too numerous to admit of designation by name—occur, with designs in white toned with grey. The ribs, once brilliant bars of gold, are now dull yellow, and between them are the cells on which are placed the picture groups within medallions, some of which are formed by the convolutions of tendrils and leaves. The work, excepting that in the five cells of the apse, has never been retouched, being as it was left by its Italian artists in 1512. The blue has lost none of its depth and purity, and all the colours are apparently fresh now and as brilliant as they were four centuries ago. The blue used for colouring the vault was obtained from carbonate of copper, or, in the words of chemical analysis, "from the precipitation of salts of copper by carbonate of potassium."

The twenty-nine chapels still retain some of their original polychromatic decoration, and before any attempt had been made to "preserve" it the work must have been of greater value than it is now. Much, however, of the original work still remains, and dates from the fifteenth and sixteenth centuries as inscriptions upon it indicate, but space forbids me from giving even the barest outline of the subjects. The large painting on the great bulging piers of the tower is one of the oldest and best in the church. It is 50 feet high, and were the whole design perfect it would represent one of the largest wall paintings to be seen. Though executed during the first decade of the fifteenth century it is in a far better state of preservation than Michael Angelo's representation of the same awful subject —The Doom—in the Sistine chapel of the Vatican, where no pains have been spared to prevent decay.

The Albi "Doom" was apparently painted on the brickwork with so little preparation to receive it that all the lines of the brick jointing show upon its surface. This does not in any way impair the general effect, but improves it rather by giving a play to the surface. Twice has this vast representation of the Last Judgment on the western wall

of Albi Cathedral been either cut into or almost entirely concealed; first at the close of the seventeenth century, when Archbishop Goux de la Berchère destroyed all the lower central portion in order to make the entrance into a new chapel under the tower, as though twenty-eight oratories in one church were not enough; and again in 1736 when the great feature of the work—the Session in Judgment—was concealed by the erection of the organ, which not only soars to the roof but occupies almost the entire width of the nave. The great organ case is raised considerably above the loft upon richly carved woodwork and its towers are surmounted by figures of angels blowing trumpets.

Next to its painted roof the great glory of Albi Cathedral is its choir, surrounded by stone screenwork of most elaborate richness, furnished with 120 stalls, and separated from the nave by one of the few mediæval *jubés* that have escaped the fury of the Protestants and Revolutionists, the execrable taste of the age of Louis XIV., and the ill-judged alterations of the last century. In front of the solid portion of the *jubé* stands a most magnificent porch with three arches opening into it.

These three arches, their columns, and the superimposed wall space, constitute a very miracle of fretwork, niches and carving, of a very late Flamboyant character, strangely contrasting with the rude simplicity of the military setting. The vault of the porch is divided into twelve compartments and equals the rest of the work in beauty and minuteness of execution.

On the loft itself stands the rood with its attendant figures of the Blessed Virgin and St John, but the original rood is gone, though the painted figures flanking it still retain their original places. That of the Blessed Virgin is a particularly good specimen of late fifteenth-century workmanship.

The arch opening into the choir from under the rood-screen is composed of two narrow ones. These arches rest upon a corbel, are surmounted by curved gables with finials at their points, and between them, under a spiral

canopy, is a figure of St Cecilia holding in one hand a palm branch and in the other an organ.

At the east end of the stalls, on the Epistle or south side, is the throne of the Archbishop. Beyond this point, on either side, are obtuse-arched doors surmounted by tracery enclosed within ogee gables communicating with the ambulatories. The mouldings of these doorways are in broad, simple hollows, not very deep, and the superimposed tracery is remarkable for the long sweeping lines of its curves. Large crockets of vigorously-carved, deeply-cut foliage cover the extrados of the ogee arches.

Beyond these dobrs the screens sweeping round the apse are, in design, a continuation of the solid ones behind the choir stalls, and may be described as a series of windows, with curved or ogee-shaped arches, having mullions and Curvilinear tracery of much depth and boldness. Between each window is a statue, standing 4 feet 6 inches high, bearing traces of colour, and in a wonderful state of preservation. These statues stand beneath boldly yet delicately-wrought tabernacles upon moulded pedestals rising from the ground, and represent personages from the Old Testament in the ambulatories, and from the New on the inner side of the choir. The entire iconography of this late fifteenth-century choir of Albi Cathedral requires very close study and a more minute description than it has been found possible to give of it in the present sketch.

LANGUEDOC

II

CARCASSONNE

COMPARABLE in some respects with the cathedral at Albi are the stone churches of St Michel and St Vincent at Carcassonne, the former of which has, since the Revolution, contained the *cathedra* of the bishop, *vice* the far finer and more interesting SS Nazaire et Celse in the old *cité*.

CARCASSONNE : SS. NAZAIRE ET CELSE
VIEW ACROSS THE TRANSEPT

Both these churches are in a well-developed Middle Pointed style, with broad, chapel-fringed naves (that of St Vincent is the widest of its class in France, measuring 68 feet from buttress to buttress) opening into the narrower choir and its aisles by three arches.

Over the arches opening into the flanking chapels of these two churches at Carcassonne, and immediately under the wall ribs of the simple quadripartite vaulting, is a series of circular windows, the tracery in those at St Vincent being produced by cusping the interstices formed by two intersecting triangles, while in the St Michel windows we have a central sexfoiled circle set round with six trefoils.

The traceries of these Southern French Middle Pointed churches are generally elaborately Geometrical and rather rigid and iron-like in their character, fair but not especially interesting. They reflect what was passing elsewhere in the fourteenth century, and exhibit the fatal results of the descent from poetry and feeling in architecture to that skill and dexterity which are still occasionally regarded as the elements of art to be striven after and most taught.

The church of SS Nazaire et Celse, above alluded to, is situated near the south-western extremity of the old *cité*. Indeed, until Louis the Saint extended the line of defence the church stood on the line of the fortifications; consequently the western façade is nothing but a very thick wall without openings, built at the end of the eleventh or the beginning of the twelfth century, and constructed for defence, as it commands the neighbouring walls. The nave, almost unique in its Late Romanesque character, is divided from its aisles by Pointed arches springing alternately from a pier and a tall cylindrical column. It has neither triforium nor clerestorey, and, as well as the aisles, is covered with a tunnel vault. The choir and transepts with their magnificent windows are a *chef d'œuvre* of the latter part of the thirteenth and the beginning of the fourteenth century, and in point of size may be classed with such gems of the Complete Gothic as St Urbain at Troyes and Ste Marie de l'Épine near Châlons-sur-Marne.

The massiveness of the nave is in pointed contrast with the wall of stained glass, most of it coeval with the building, which encircles the choir and transepts, and it is worthy of remark that the architect of this mingling of late thirteenth with early fourteenth century work adjusted his exquisite creation to the existing nave with far more concern for the building of his predecessor than was common in mediæval times.

It is not improbable that the idea for these six square-ended chapels was derived from some of those vast T-shaped churches we encounter so frequently, built by the Preaching and Mendicant orders in Central Italy. But the architect of these new portions of SS Nazaire et Celse has produced something far more graceful than can be seen in any of those great churches, by piercing the walls separating the chapels from one another, and also those between the chapels and the sanctuary, with windows, of course unglazed, but corresponding in height and appearance with the very elegant ones which light the ends of the chapels and the apse.

The effect of such an arrangement is engaging beyond description, the succession of unglazed screens permitting views across these chapels in every direction; indeed it is surprising that it should have had no imitators, being, as far as I am aware, unique, in Middle Pointed days at least, in France.

PERPIGNAN

With the two churches just described in Carcassonne and the vast cathedral of Albi may be classed that of St Jean at Perpignan, situated in the extreme south-west of Languedoc, in a district known as the Roussillon. Little as it is visited by ecclesiologists, Roussillon has some very interesting churches. There is the unique chapel of Planis, a plain building composed of the intersection of an equilateral triangle and a trefoil; the glorious Romanesque

CARCASSONNE : INTERIOR OF SS. NAZAIRE ET CELSE

PERPIGNAN CATHEDRAL : INTERIOR LOOKING EAST

portal of Tolujus; that of Custojas, built in 988; those of Llan and Hix. But the most interesting in the province is the once cathedral of Elne, the ancient Illiberia.

The road from Perpignan to Elne skirts the Mediterranean at about the distance of a mile; to the right arise the buttresses of the Eastern Pyrenees, culminating in glorious and snow-capped Canigou, and presently there comes into view the huge, towering chevet of the *ci-devant* cathedral church of Ste Eulalie at Elne. It is a triapsidal church of the eleventh century, with additions of the fourteenth, and communicates to the north with a pretty little cloister of three arches on each side, begun in the twelfth century, and evidently worked at till the fifteenth. The First Pointed capitals in this cloister are alone worth a journey to see, while those interested in monumental inscriptions will find here one of the finest collections in France.

The see of Perpignan was transferred from Elne in 1602, the episcopal throne being set up in the church of St Jean, which was founded, as an inscription remains to tell, by Sancho, second King of Majorca, 20th April, 1324.

In the great brick cathedral at Perpignan the width of the nave and choir, exclusive of the chapels built between the great internal buttresses, is 60 feet, and as the church has neither the great height nor the peninsular *chœrus* of Albi to counteract this enormous expanse, the general effect is one of depression.

The nave is divided into eight bays. The last one on either side is higher and wider than the rest, and opens into a transept, on the eastern side of which is an apsidal chapel. As at Carcassonne there is a clerestorey of circular windows within the arches formed by the wall ribs of the vaulting, each bay of which is divided into four cells by bold ribs sprung from corbels attached to the walls between the chapels, and meeting in large pendent bosses.

In the windows of two lights which are placed high up in the walls of the chapels the tracery is Curvilinear, while that in the three-light windows of the pentagonal apse

which terminates the short aisleless choir is a combination of the flowing and the rectilinear. This apse of Perpignan Cathedral is most impressive by reason of its elegant proportions. The groining is particularly remarkable, and its *élancé* character, which gives it an appearance of great strength, is due to the manner in which the ribs, after leaving the capitals of the shafts between the windows, are carried up vertically for a considerable distance before spreading out to unite at the boss.

Behind the high altar is a superb white marble reredos of early seventeenth-century Spanish workmanship.

A low wall, pierced with a square-headed doorway and terminating in a pediment, connects the reredos with the compartment of the apse on either side of the central one.

There are several very sumptuous altar-pieces in chapels, all manifesting a strong Spanish feeling, of the Later Gothic and Early Renaissance schools.

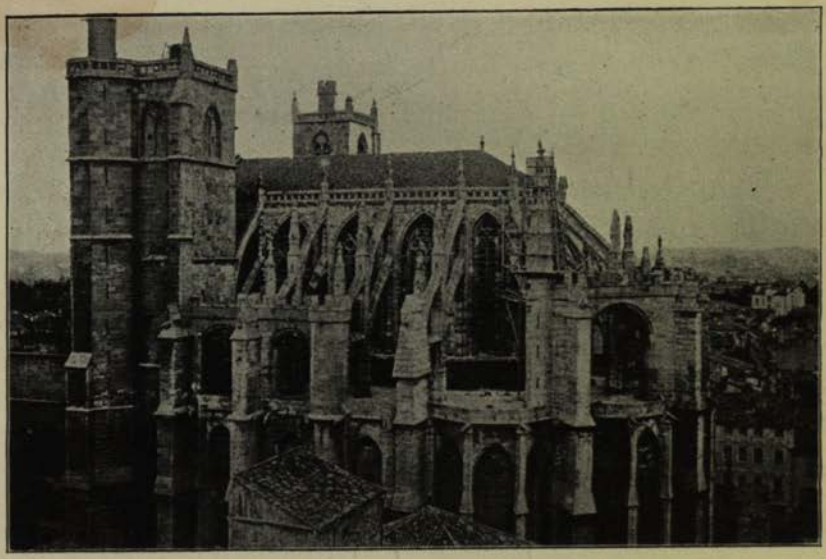
For the period of its design and execution the monument of Louis de Montmor, the first French Bishop of Perpignan, is one of the most pleasing works of its kind in the country.

The organ almost entirely occupies the sixth bay of the nave on the north side, and is enclosed within a case which is one of the largest and most interesting Gothic examples of that item of church furniture in France.

Perpignan Cathedral is so enclosed by houses that no good general view of its exterior is obtainable.

The chapels lining the nave are contained beneath a continuous lean-to roof; the clerestorey with its eight circular windows is broken up into a corresponding number of low gables, and similar gables terminate the walls of the sanctuary and the five-sided apse. The roof, being almost flat, is invisible, and were it not for these gables the sky-line of the church would appear very dull and heavy.

At the south-west angle is a plain square tower crowned with a railing and one of those little open bell turrets of ironwork that constitute so charming a feature in the church architecture of Languedoc.



NARBONNE : ST. JUST FROM THE SOUTH

NARBONNE : INTERIOR OF ST. PAUL SERGE

NARBONNE AND BEZIERS

EXIGENCIES of space forbid me to give any lengthened description of the cathedrals and churches of two *ci-devant* episcopal cities passed on the line of railway between Perpignan and Montpellier—Narbonne and Beziers.

Both these sees were suppressed at the Revolution. The last Archbishop of Narbonne was among the several prelates who emigrated to our shores in that *bouleversement* of ecclesiastical affairs which ensued upon the refusal of the majority of the French bishops and clergy to take the constitutional oath in 1790.

The choir of St Just at Narbonne is but a fragment of what, had it been completed on the same imposing scale, would have ranked as one of the noblest churches raised in this part of the country during the second half of the thirteenth century. Rising to the stupendous height of 120 feet, this grand choir is designed in the northern method, and in imitation of the cathedrals of Clermont-Ferrand and Limoges, with very lofty arcades, triforium, clerestorey and chapels opening both from the aisles and their prolongation round the apse.

The west front of the commandingly-situated church of St Nazaire (formerly the cathedral) at Beziers is another of those curious unions of ecclesiastical and military architecture so frequently encountered in the south-western provinces.

The broad Late Middle Pointed nave is of two bays with clerestorey, and chapels in lieu of aisles. The transepts are excellent First Pointed, and the aisleless choir, which terminates in an apse of nine sides lighted by lancet windows retaining much valuable early stained glass, illustrates the work of several periods, including the Romanesque.

Though small, the church has an appearance of great size owing to the skilful grouping of its various parts. The tower stands in the angle formed by the north transept

with the choir. Its ground storey is a vaulted chapel, opening, with the intervention of a short bay, into an apse; and quite distinct from this, but on the same side of the choir, is a square sacristy lighted by windows of two and three compartments with Curvilinear tracery and covered with a domical vault of extraordinary beauty. The manner in which the tower is ascended from the interior of the church by a staircase turret projecting boldly into the north transept is not the least remarkable of the many features of interest.

MONTPELLIER

THE neighbouring city of Montpellier has been the seat of a bishop only since the first half of the sixteenth century.

As an architectural monument Montpellier Cathedral is not very remarkable or attractive, though lofty and of ample dimensions, the only portion claiming antiquity, the nave—which dates from the establishment of the Benedictine monastery in 1364—being poor and coarse in detail. The eastern parts were rebuilt in 1775, but gave place, between 1856 and 1867, to the present very handsome transepts and choir, in the style transitional from First to Second Pointed.

The central portion of the west front, which is flanked by a pair of somewhat prim-looking towers, terminating in open parapets and pinnacles, is occupied by a porch co-extensive in breadth and height. Like the highly-elaborated one on the south side of Albi Cathedral, this porch at Montpellier assumes the form of a baldachino. Its three open arches, which are deficient in gables, subside at the rear into the wall of the façade, and in front into two massive circular turrets crowned with conical pinnacles; but as this framework requires the accessories that render the "baldachin" at Albi one of the most beautiful works of its kind in existence, the Montpellier porch looks, in its unadorned condition, extremely gaunt and ungainly. From

MENDE CATHEDRAL, FROM THE SOUTH-EAST

NARBONNE : EAST END OF ST. PAUL SERGE

this porch there is a descent of several steps into the nave, which, if deficient in elaboration or refinement of detail, is imposing from its breadth well carried off by proportionate height. Six Pointed arches on attached shafts with thin capitals open, as at Beziers, Perpignan and Carcassonne, into as many oblong chapels, some of which are destitute of windows. Ample light is, however, afforded by the clerestorey, whose windows of two uncusped divisions, supporting a quatrefoiled circle, rise from the stringcourse above the pier arches. All these windows contain modern stained glass, which would be much improved by the substitution of white for the too deeply tinctured pattern-work above and below the equally heavily-coloured single figures.

In the new transepts and choir the architect has reproduced the Northern variety of the style prevalent about the middle of the thirteenth century. Like most modern French work these additions are somewhat hard and cold, but the general effect is fine from the grandeur of its dimensions.

The transepts are the same width as the nave and choir, but, as they do not project beyond the chapels of the former, appear somewhat too short for their great breadth. Each is lighted by an enormous rose window filled with unusually fine modern stained glass, the group representing the Coronation of the Virgin in the centre of the southern rose being of especial beauty. Over the arch, between each transept and the choir aisle, is a window composed of two plain lancets with a trefoiled circle above, the same type of window being employed in the clerestorey of the choir and the seven-sided aisleless apse.

Much of the carved work is praiseworthy for its combined boldness and refinement, especially that in the capitals of the clustered columns of the three-bayed choir, which produce a very engaging effect when viewed *en profile* from the angle of either transept. Externally the extremities of the choir aisles are straight, but within their walls are hollowed out into apses of three sides, the central division being pierced with a lancet window.

Besides the towers on either side of the west front, there is another and more gracefully-contoured pair in a corresponding position at the east end of the nave. In outline they recall the towers on either side of the gigantic choir of St Just at Narbonne, and built as they are over chapels which are oblong, necessarily take the same shape; and although of inconsiderable height, form the most attractive objects in distant views of the cathedral.

MENDE

HIDDEN at the bottom of deep valleys in the mountainous northern part of Languedoc is the small city of Mende.

The church was completed in essentials in 1466, the towers and spires nearly half a century later. In the provinces north of the Loire we meet with instances of large parish churches designed without transepts, but, if we except the Complete Gothic portion of that at Nevers, no cathedral exhibits that peculiarity. Southward, however, of that boundary we find several cathedrals in which the transept has been omitted, and among these is the small one of Mende,* which consists merely of a clerestoried nave and choir of uniform height, and without any visible distinction externally. The aisles, flanked by chapels, broken in the fifth bay of the nave on either side by a porch, co-extensive in depth, are continued round the apse, but only two chapels project from the ambulatory, these being at its north and south angles. At the west end is a pair of well-proportioned towers with spires, and these, together with the clerestorey, and, for the south, the unusually high-pitched and ridge-crested roof, confer an air of majesty upon a building of unassuming proportions.

The façade between the towers is quadrangular, crested

* The others are Aix en Provence, Albi, Bourges, Cahors, Grenoble, Moulins-sur-Allier, Pamiers, St Flour, and the *ci-devant* cathedrals at Bazas and Vienne.

with a pierced parapet, behind which is seen the gabled end of the nave, and only relieved from absolute baldness by a shallow arch enclosing a rose window. The porch has one wide arch facing west and two narrow ones constructed obliquely so as to occupy the whole breadth of the front.

Like many in France the western towers of Mende Cathedral are unequal both in height and elaboration of detail, but each rises two stages above the centre of the façade.

A studied simplicity is the leading feature of the southern tower, skilfully relieved by the buttresses which project very boldly in an oblique direction from each angle except the north-eastern one. These buttresses terminate in gables on a level with the parapet, behind which rises a plain crocketed spire. In the angle formed by the south-eastern buttress with the eastern face of the tower a circular staircase turret, finishing in a crocketed pinnacle, is introduced with strikingly picturesque effect.

There is a similar turret in the south-west angle of the far richer northern tower, the first stage of which above the centre of the façade forms an open gallery defended by a parapet supporting the slender shafts of six obtuse-headed arches. The buttresses are also placed anglewise and terminate in pinnacled turrets, connected by flying buttresses with an octagonal lantern which supports a short crocketed spire.

On the north and south sides of the nave and choir the walls between the chapels are carried up above their roofs in two stages of simple masonry, finishing in equally plain gables. From these vertical masses flying buttresses are thrown across the aisles to the walls of the clerestorey, where the windows, including those of the apse, are of two lights with tracery of the Geometrical and Curvilinear forms combined.

Within, plain circular columns, devoid of capitals, and raised on rather tall bases of greater circumference, receive the mouldings of the nine Pointed arches on either side of the church, the five between the apse and the procession path, and the transverse arches and ribs of the vaulting to

the aisles, which, as well as that over the nave, is of the ordinary quadripartite kind.

This is remarkable in a fifteenth-century church like Mende, but, as I have had occasion to remark in former works, the Continental system of groining, especially that of France and Italy, was, as a rule, much simpler than with us, even in the latest and richest phases of the art.

Of the nine bays into which the church is divided the three easternmost ones are occupied by the sanctuary and the *chorus cantorum*, the latter, after the old basilican manner, being behind the altar, which stands between the seventh and eighth bays. The bishop's throne, with a stall on either side of it for his attendants, is placed within the central arch of the apse, the panel behind and the desk in front of it bearing reliefs of the Baptism of Our Lord and the Annunciation respectively.

Similar carvings enriching the subsellæ. or lower range of stalls to the right and left of the throne, represent various scenes from the life of Our Lord and the Blessed Virgin. Several of these subjects are repeated on the subsellæ fronts in the western part of the choir, where, together with representations of events in the life of a bishop, they are coloured and gilt, and apparently of earlier execution than the rest. Further specimens of this carved work, which from the naturalism of its conception would appear to belong to the latter part of the seventeenth century, may be seen in a double row of stalls ranged along the walls of the second chapel on the north side of the nave. This chapel forms the baptistery, the font being a basin of red marble from within which rises a graceful urn of grey marble terminating in a ball and cross. Contiguous to the altar in most of the side chapels is a long trefoiled niche provided at the foot with a shallow basin and drain for carrying off the rinsings of the chalice at the conclusion of Mass, and divided at mid height by a shelf for the reception of the sacred vessels prior to their presentation on the altar. Thus these niches serve the double purpose of a piscina and credence.

ST FLOUR

ONE of the few Gothic churches of importance in the neighbouring district of Auvergne is the Cathedral of St Flour, which, on account of the resemblance it bears, both in plan and style, to that of Mende, may be briefly described here.

The similarity that exists between the cathedrals of Mende and St Flour may be accounted for by the fact that the architect of the latter was commissioned, in 1466, to draw up a report on the works then approaching completion at Mende.

There are, however, some points of dissimilarity between the two cathedrals. At St Flour the apse has only three sides, the nave and choir are much narrower than at Mende, and the eight bays of which they are together composed are subdivided into four by the vaulting compartments; hence the groining is necessarily sexpartite, or divided into six cells. The piers, too, are angular, and there are double aisles on either side of the nave which, excluding those covered by the pair of western towers, has five bays. In the remaining three, which compose the sanctuary and *chorus cantorum*, the outer aisles are divided into chapels, and three polygonal chapels are grouped round the procession path. The groining of these three chapels is very good, the ribs, which meet in a star-shaped boss with curved sides and *fleur de lys* at the points, springing from cylindrical and angular shafts with capitals. Each chapel has three windows of two lights with mixed Geometrical and flowing tracery, and all are filled with passable modern stained glass illustrating, in the centre chapel, events in the life of St Flour—the first Bishop of Lodève, who brought the Gospel to the Auvergne and died towards the close of the fourth century; and in the side ones the principal incidents in the lives of St John the Baptist and St Peter.

Raised upon a plinth two steps above the floor in the last chapel on the south side of the choir is a very beautiful piece of sculpture representing Our Lord lying in the tomb, from the chisel of Faugenet. In the wall behind this effigy is a Pointed arch, flanked by pinnacled buttresses and crested with a richly-crocketed hood-moulding of ogee form.

The space enclosed by this arch is divided into one triangular and two oblong panels, all filled with sculpture illustrating the Last Judgment.

PROVENCE

ARLES. AVIGNON. AIX

THE Romanesque of Normandy is very different from that of the southern and eastern parts of France. Notwithstanding the later introduction of the Pointed arch, it exhibits (in common with our own) a Transitional tendency at a much earlier period. The Norman architect seems always to have fixed his eye upon some future development. He threw out his design, simple, and frequently even naked, in point of ornament, and not seldom careless in actual workmanship, but elaborate in construction, and carefully arranged in its proportions, as matter for a succeeding generation to work upon.

But if such a thing as a pure, beautiful and correct round-arched style lies within the bounds of possibility we can nowhere better look for its elements than in the southern provinces of France, where from the neighbourhood of Græco-Roman antiquities the buildings of the eleventh and twelfth centuries partake much of their character, whether from imitation or from the actual use of old fragments.

For instance, in the portals of St Trophime at Arles, Ste Marthe at Tarascon, St Gilles (about 15 miles south of Nîmes), the cathedral at Avignon, and in the octagonal baptistery of that at Aix, we meet with specimens worked almost with the classical delicacy of the Italian style. The

ARLES : SCULPTURE IN THE WESTERN PORTAL OF ST. TROPHIME

ARLES, ST. TROPHIME : THE NAVE LOOKING EAST

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shafts and pilasters, in some cases with even the classical fluting, have often nearly a pure Corinthian capital; indeed, the heavy cushion capital, so usual in Northern Romanesque work, is scarcely to be found south of the Loire. However the earliest Romanesque may have originated in barbarisms and unskilful imitations of Roman architecture, the Late Romanesque, where it showed an inclination to imitate, was the very reverse of barbarous. We remark this, not only in the Rhone-side cities of Provence, but in those lying for a considerable distance along the courses of the Saône and its tributaries, where the existence of Roman remains has influenced the architecture of the twelfth century in Burgundy, as for example in the apse of Lyons Cathedral, in the fine cruciform church at Beaune, and above all in the interior of the cathedral at Autun. Here the fluted pilasters to the nave arcades and the acanthus-leafed capitals in the triforium, evidently adopted from classical models, may be easily compared with those in the Roman Porte d'Arroux, and the comparison will not be disadvantageous to the later work. Similar classicisms exist in the more distant cathedral of Langres, which, as regards its nave, may be considered the offspring of Autun.

The date of this conscious revival of Classic form cannot be determined with certainty, but the earliest example of it is probably the western porch of the cathedral at Avignon, which the best antiquaries concur in assigning to the last decade of the eleventh century, *i.e.*, about the time of the First Crusade. This porch is almost a reproduction of the Roman triumphal arch at the neighbouring town of Carpentras, with variations showing Byzantine influences.

In Provence we find a predilection for antique forms but a monotonous sameness of plans. In Burgundy the ground-plans are richer, the construction and ornamentation variegated; sometimes groups of steeples interrupt the architectural lines of the exterior, whilst the interiors are provided with more light, and the arrangement is marked by greater Teutonic freedom and broader general dimensions.

To judge from such typical Provençal examples as Nôtre Dame des Doms (the cathedral) at Avignon, the nave and transepts of St Trophime at Arles, and the south aisle (formerly the nave) of the cathedral at Aix, the Romanesque of the period which witnessed the construction of these churches must have been of a very plain character.

A semicircular apse, without déambulatoire or chapels, invariably terminated these churches eastward. The piers are plain and square, with thin, simply-moulded capitals; the arches are plain and semicircular, with, between them, corbels supporting shafts with angle colonnettes from which spring the transverse arches dividing the barrel-shaped roof into bays. Sometimes, as at Arles, there are a clerestorey and very narrow aisles with "ramped" or half-barrel shaped vaults; but at Aix and Avignon there do not appear to have been any aisles at all, consequently the interiors must have been very gloomy.

Such is the character of the interior of Avignon Cathedral, despite the additions made to its original nucleus at different times. Here a wide north aisle, apsidally terminated, was added on the north-eastern side before the disappearance of the Romanesque, and prolonged, or else rebuilt, in a westernly direction in Late Gothic times. Then two chapels, also in Late Gothic, and roofed transversely to the axis of the nave and its north aisle, were added. On the opposite side, chapels, some in Late Gothic, others in the Renaissance taste, were built, and increased accommodation being a desideratum, round arches supporting a gallery were raised in front of the original nave arcades, and returned across the west end of the church.

At Aix, the old Provençal Romanesque nave, with its octagonal baptistery adjoining it on the south, were suffered to remain when, in the fourteenth century, a new nave, choir and north aisle were built, the former which, like the nave, has no clerestorey, finishes in an aisleless apse; the aisle, corresponding in height with the nave, has been spoilt by pseudo-Italian interpolations, but the general effect is imposing.

AIX CATHEDRAL : THE WEST FRONT

AVIGNON : WEST FRONT OF ST. PIERRE

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At Arles the original choir has disappeared and given place to a Middle Pointed one of somewhat insipid character, with low arches whose mouldings are carried down uninterruptedly to the bases of the columns, a three-sided apse, clerestoried like the choir, and with a procession path and radiating chapels.

Classical influences may be traced in the tastefully-treated ornamentation of the large and noble cloisters attached to this church, and in its western portal. In the latter, constructed towards the end of the twelfth century, the lines strive upwards. It is composed of a round-arched centre surmounted by a gable, and short quadrangular wings, the mass giving somewhat the idea of a stone triptych. In the wings are detached columns of the most graceful proportions crowned with Corinthianesque capitals.* Some of these columns are fluted, and they support an architrave; their dimensions are well proportioned and their capitals show signs of a correct study of the antique. The bases represent lions and other animals, as was usual with the æsthetically untrained artists of the Middle Ages in the south of Europe.

The interior of the central arch of the portal and the architraves of the wings are perhaps somewhat overloaded with sculpture, which represents the Last Judgment. Sculptured in high relief, a calm, grand figure of Our Lord, seated within a vesica, occupies the tympanum above the double doorway. The right hand is raised, while the left holds a book which rests upon the knee. Bold and spirited carvings of the Evangelistic symbols occupy the spaces formed by the vesica with the arch, the archivolts of which are enriched with two rows of ministering angels, culminating under the keystone in a figure of St Michael, from which the two balances have disappeared.

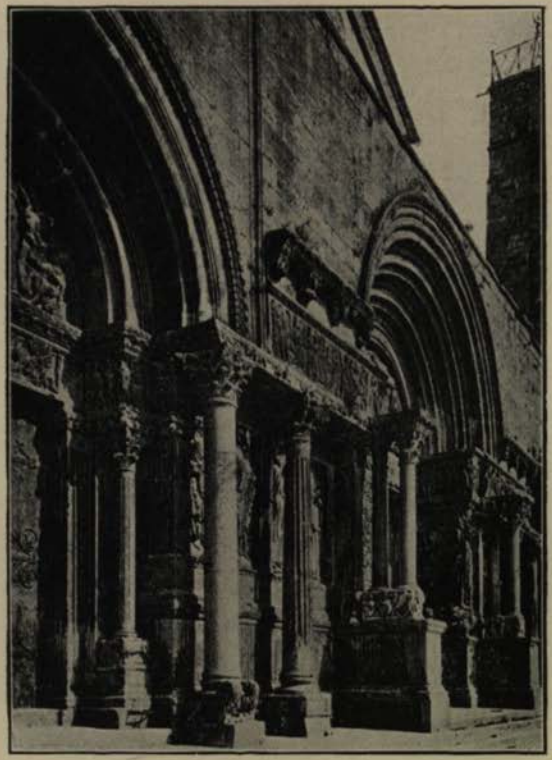
Within the architraves of the quadrangular wings, and continued along the sides and back of the porch, is a multitude of small, closely-set figures. Those immediately

* The same type of column is employed in the marvellously beautiful triple portals of the church at St Gilles.

above the two square-headed doorways, and therefore beneath the feet of "The Majesty," are seated and represent the Twelve Apostles, but these figures have no distinguishing symbols. They are flanked on either hand by another figure, also seated, that to the left, as the spectator faces the porch, being intended for Abraham receiving the elect into his lap. In the frieze corresponding to that over the doors we have, on the left-hand wing of the composition, the elect, headed by two bishops, the women following the men; while in that lining the interior of the porch is the usual representation of souls being weighed in a balance, those found wanting being carried off by a demon. Between the columns supporting these friezes, and within the porch on either side, are full-length figures of the evangelists and saints of the early Church. These effigies stand within oblong panels, framed and crowned with delicate arabesques and minutely-sculptured groups, the latter composing a frieze subsidiary to that upper one whose closely-set figures impart a curiously Assyrian character to the work viewed *en masse*. In fact, that distinguished architect, Viollet-le-Duc, pronounces this porch at Arles "d'une charactère Romano-grecque-syriac," as regards its architecture, and the sculpture "Gallo-romaine avec une influence Byzantine prononcée."

In general treatment the sculpture may be said to take up ground intermediate between the conventional, elongated and emaciated Byzantine one of half a century earlier (as exemplified in the western portals of Chartres and Angers, the lateral ones at Bourges, and in much of the plastic art of Poitou and Aquitaine) and the matured work seen at Amiens, Paris and Rheims. Grouping, symmetry and life-like proportions were beginning to be cultivated in these figures at Arles, their distinguishing features being a greater variety, airiness and geniality.

In the Provençal style the more decorated parts are separated or framed in by suitable and strong architectural lines. In Aquitaine, on the contrary, the whole façade is generally crowded with mystic figures. By means of



ST. GILLES : THE WESTERN PORTALS

TARASÇON : SOUTH DOORWAY OF STE. MARTHE

arcades these form horizontal lines in niches or medallions and surround the protruding porches, window-frames and archivolts. The human figures have to accommodate themselves to the narrow spaces in which they are thrust, as may be seen in the façade of Nôtre Dame-la-Grande at Poitiers.

VALENCE

IN the foregoing instances the deviation from a pure Romanesque has been rather towards the Classical than the Gothic. In the next we consider, namely, the cathedral of Valence, upon the Rhone, an older church probably than any yet named, the Gothic principle shows itself, though not very prominently. The shafts attached to the nave piers are of great height compared with their diameter; were it not for this a purer model for an interior could hardly be found. The piers of the nave are rectangular, and have on the sides facing the nave a shaft with a delicate Corinthian capital and square abacus supporting a plain vaulting-arch, while the semicircular arches dividing the nave from its aisles rest on similar shafts but of less height. The roof of the nave is a cylindrical barrel-vaulted one, and there is neither triforium nor clerestorey. The compartment over the junction of the transepts with the nave and choir has a domical vault; the apse semi-domical without ribs. The latter has a procession path. On the outer wall of the nave, above the aisle roof, runs a course of small arches, alternately round and triangular, like those we find in the transept fronts in the interiors of numerous Auvergnat churches.

VIENNE

SPEAKING generally it is safe to say that Pointed Gothic architecture was never brought to the highest perfection in South-Eastern France. Its people were too wedded to Classic traditions to excel in an art which seems to have

required for its perfection no sort of looking back to such a past.

Space, however, must be found for a few notes on some of the choicer examples.

A fine specimen of the Transition period is the lower part of the nave of the transeptless church of St Maurice (formerly the cathedral) at Vienne. Here Pointed arches with plain archivolts are carried upon tall attached shafts, fluted, and crowned with Corinthianesque capitals, reminiscent of those which surround the well-preserved temple of Jupiter and Livia in the same city. As is frequently the case with churches in this part of France, the apse has no déambulatoire, but is divided into three storeys corresponding with the arcades, triforium and clerestorey of the nave. In the ground storey of this five-sided apse at Vienne are deeply-moulded lancet windows surmounted by a blind triforium of four lancet arcades to each side of the apse, and above that a clerestorey lighted by windows composed of two plain lancets over which is a quatrefoiled circle.

The whole treatment of this part of the church is distinctly Burgundian, featuring as it does very strongly the aisleless apses at Châlons-sur-Saône and Nôtre Dame Dijon. The aisles and clerestorey of the nave afford admirable studies of developed window tracery, mostly Geometrical, while the western façade, with its flanking towers so grandly situated at the summit of steps a short distance from the banks of the Rhône, still preserves much of its Curvilinear beauty in the triple portals, the seven-light window and other details.

A feature wanting in many of the large churches built in Provence during the fourteenth and fifteenth centuries is the triforium, and where the arcades opening into the aisles are low a bare expanse of wall intervenes between them and the clerestorey. This is especially noticeable in the several very imposing churches still used for divine worship in Avignon, one of which is St Pierre, so remarkable for its quadrangular west front.

Other works of the fourteenth and two succeeding centuries in the style practised by the Provençal architects most deserving of mention are the additions to the old nave of the cathedral at Aix, including its superb Flamboyant west front and flanking north-western tower, square, and supporting a somewhat poorly-detailed octagon, whose contour recalls that of the *beffroi* at Bruges; the square-ended church of St Jean de Malte in the same city; and Ste Marthe at Tarascon, where the capitals of the columns may furnish the student with suggestions to be acted upon according to a variety of contingencies.

The square tower, usually gabled on each side and supporting an octagon and a crocketed spire, is one of the leading characteristics of Late Provençal Gothic. Such steeples are attached to the churches of St Pierre, St Didier, and a very noble but, alas! desecrated church in the rear of the post-office at Avignon; to Ste Marthe at Tarascon; to St Paul at Beaucaire on the opposite side of the Rhone; and to St Jean de Malte at Aix.

It may be observed of these churches that their exteriors are as a rule plain; and to support the span of their vaults an unbroken wall extending over the aisles is frequently used where we expect to see flying buttresses. The buttresses at the angles of the apse, which is almost invariably without the circumscribing aisle, are often very deep, and almost without set-offs; this is particularly noticeable in the east end of the desecrated church just alluded to at Avignon, where the tracery of the long three and six light windows exhibits considerable beauty and delicacy.

AUVERGNE

EVERY one of the ancient French provinces developed by degrees its own architecture, and of all the local forms of Romanesque which arose in the latter half of the eleventh century none has a more distinct character of its own

than that which prevails in Auvergne, with its centre at Clermont-Ferrand.

This region, once occupied by the dukedons of Bourbon and Auvergne, and by several smaller independent states, is now comprised in the departments of Allier, Cantal, Correze, Creuse, Haute-Loire, Loire and Puy-de-Dome. It is the home of the curious and beautiful variety of Romanesque designs which includes colour in external effect and which is represented on the most imposing scale by a group of churches, all of them easily accessible from Clermont-Ferrand, their geographical centre. To its north are Riom, Volvic, Menat, Manzac and Ennezat; to the east, Chauriat; to the west, Royat and Orcival; and to the south, St Nectaire, St Saturnin, Issoire, Brioude, and the marvellous cathedral of Le Puy-en-Velay. The influence of the Auvergnat school of Romanesque extended itself into the Bourbonnais and the Nivernais, where, uniting with the school of Burgundy, we find striking examples in St Etienne at Nevers, in the nave of the abbey at Souvigny and the church of St Menoux, both of which are accessible from Moulins-sur-Allier. In the same department of Allier are the churches of Châtel-Montagne and Ebreuil, the latter remarkable for its façade in the form of a western tower of oblong section, nearly as wide as the whole three-aisled church, and opened below into a vaulted porch. Beaulieu, in Corrèze, and the Priory Church at Charlieu, in Loire, are buildings of the utmost importance for their early twelfth-century sculpture, in the richness and variety of which the churches of the Auvergnat rival the great buildings of Poitou, with whose architecture that of Auvergne combines.

Its influence likewise extended to the south, where among numerous specimens we have such churches of almost precisely the same design and construction in St Sernin at Toulouse, and the Abbey Church at Conques.

The Auvergnat school of Romanesque then was one with a distinct and marked tradition of its own, and as important a family in the Romanesque era as that of Cologne, Nor-

mandy, Pisa and Lombardy, and a typical Auvergnat church has a character of its own which it is impossible to mistake.

It must be remembered that the end of the eleventh and commencement of the twelfth century were remarkable epochs in France. Christian art was called into play by the increase of population and rapid rise of new religious Orders; and at the same time the papal visits to France gave an especial bias to church building. Thus, in 1095, we find Pope Urban II. dedicating the cathedral of Valence; visiting Le Puy, Chaise-Dieu, Tarascon, Saint-Gilles and Avignon. He assisted, at the beginning of November, at that celebrated Council of Clermont which may be said to have lighted the spark of the Crusades in Europe, the train having been laid by Peter the Hermit; at the beginning of December he consecrated a church at Saint Flour; 31st December, consecrated St Martial at Limoges; 27th January, of the following year, that of Montierneuf in Poitiers; 10th February, that of St Nicholas at Angers; 9th March, that of Marmoutier; 1st May, the cathedral of Bordeaux; 24th May, St Sernin at Toulouse.

Before proceeding to analyse any Auvergnat Romanesque churches I may draw attention to the material used in their construction.

Most of my travelled readers must have noticed how much the style and character of ecclesiastical work depends on its materials.

In Auvergne the visitor makes his first acquaintance with the dark lava of Volvic, an admirable stone in everything but colour for ecclesiastical purposes. Its tone is, generally speaking, dark slate, with the slightest possible tinge of green; and it has the unpleasant quality of coming off when rubbed. By employing different kinds of lava a natural polychrome is produced, which is very pleasing; and this more especially in the heads of the Romanesque windows, and in checkwork introduced in the spandrels between them.

The coloured materials are used in two ways. Some-

times the whole of the wall is built of the dark volcanic products, and patterns are obtained by the occasional use of white stone or by alternate courses of this and the darkest scoriæ that can be found. Or else the walls generally are built of stone and the patterns only formed with the dark material. Here, too, as is the case in all old examples of coloured constructions with which I have ever met, the colours follow the natural course of the construction. In the cathedral at Le Puy, for instance, the courses are alternately light and dark, producing bold horizontal bands of colour. The arch stones are continued generally in one line of colour all across an arch, even when it consists of several orders; and from the arch on into the wall. The bands of ornament are mostly arranged in horizontal stripes, generally placed where they will dignify and give value to some very prominent architectural member. They never occur below the line of the springing of an arcade, and are richest under cornices and between the corbels. And when we consider the date at which this inlaid work was executed, and compare it with what we know of our own art at the same period, or indeed with that of other parts of France, we cannot too highly extol its delicacy and grace, and its carefulness of design and execution.

Generally speaking, an Auvergnat church is cruciform, the transepts having just sufficient depth to give expression to the exterior, and to separate the nave and the choir, which are beautifully proportioned to one another. The choir is short, and terminates in a semicircular apse, surrounded by a procession path with, as a rule, an even number of chapels opening from it, a peculiarity which I have observed in the Poictevin churches; and there is frequently an apse on the eastern side of either transept, but the church is never, or very rarely, transverse triapsidal. At Issoire a square central chapel is inserted in the middle of the circumscribing aisle between the two more easterly semicircular ones. Under the choir is sometimes a crypt, in which, in addition to the columns under the columns of the apse, are four shafts, which were intended for the

support of the altar, and whose presence seems to suggest that it must have been a baldachino and not merely an altar that they were designed to support. The entrances to these crypts are by stairs from the transepts in most instances, but at Nôtre Dame, Clermont-Ferrand, they are at the east end of the nave. At the intersection of the four arms of the cross there is a tower, whose means of support is one of the principal distinguishing features of the Auvergnat school. Although it is central, in the first stage it is three or four times the dimensions from north to south that it is from east to west, forming rather a huge upper transept than a tower. Hence, as it projects so far into each of the transepts, a single transept arch would not be sufficient, and consequently there are two—that which we should usually call *the* transept arch, and a second, usually about the third part of the distance from this to the end of the transept itself. From this oblong mass rises the tower, which is almost invariably octagonal, in two or more stages of open arcades. Sometimes the octagon is shafted at the angles and capped with a stone spire sloping at an angle of about 60°. The central steeples of Issoire and Nôtre Dame at Clermont-Ferrand are modern, the latter, until the fifties of the last century, having been a bulbous-slated erection with an open lantern at the top. Ancient examples, more or less perfect, still exist at St Saturnin, Ennezat, Orcival, St Nectaire and Huret, and all of these are octagonal.

Interiorly, it must be owned, this very singular Auvergnat feature is much better than exteriorly, as it not only increases the effect of height, but further supplies a new pair of lofty arches, at the junction of the transept with the aisle wall, to increase the complication of grouping, and of arches crossing one another, some measure of which is necessarily found in every cruciform church.

If the central octagon of an Auvergnat church has a base of its own to rise from, the square tower at the west end has something of the same kind. It commonly rises from between a pair of huge shoulders forming outside

what one might call a western transept, and which has a character more analogous to the western transept of a Rhenish Romanesque church than to that of Ely. The lower stages have a tendency to take the shape of something like a narthex, which, opening into the nave by one or more arches, constitutes a very striking feature.

This narthex again, as forming part of the tower, has other stages above it opening into the church, sometimes by wide arches like the German triforium galleries (Männerchöre), sometimes by coupled windows. Indeed, most of the Auvergnat peculiarities have, like this of the western tower and transept, a tendency to affect inside and outside at once. Viewing one of these churches from without for the first time, we are tempted to fancy that, Angevin-like, it had no aisles, but when we get inside we shall be able to solve the problem. Now the Romanesque architects of the Auvergne, like their neighbours of Provence and other southern districts of France, where, for a very considerable portion of the year, the hot sun drives the worshipper to seek speluncar shade, covered their churches with stone roofs of that barrel form which did not adapt itself to the clerestorey, like the domical quadripartite vault of the north. So, for the admission of light into the upper parts of the church, a gallery, of the width of the aisles below, with its windows placed in the outer wall above those of the aisle was built. Inside one hardly knows whether to call it a triforium without a clerestorey or a clerestorey without a triforium. Such an upper range of windows over the aisle windows is common in the triforia of the churches above alluded to; but then there is the clerestorey rising again behind and above all. Here there is no other clerestorey; the wall with its two rows of arcades and windows is the full height of the church.

The staircases to these galleries over the aisles of an Auvergnat church are variously placed. At Nôtre Dame du Port they are in the middle of the north end of the aisles; at Brioude, in the transepts, and also at the west end; and in this church an enormous wooden stair leads

from the south door up to the chapel of St Michel over the narthex. The entrances to the crypts are by stairs from the transepts or "crossing." The western steeple, as well as the central lantern, was sometimes, at any rate, provided with a domed vault, that at Brioude being a most valuable example of the best type of dome in the district. The choirs are vaulted with barrel-vaults terminating with semi-domes, and the apsidal chapels, the wall space between each of which is pierced with a round-headed window, are also each covered with a semi-dome. The columns are generally square with shafts engaged on three, and sometimes on four sides, the latter only when the main vault of the nave has transverse ribs below it. The columns round the apse are always isolated and circular, but much slimmer than those in the chevets of the Poictevin churches, and detached shafts against the apse walls carry the groining, shafts being occasionally introduced inside and outside the window-jambs of the choir. In the nave and triforia the windows are generally very plain, with a label containing a billet-moulding, though the latter have sometimes, as at Clermont and Issoire, jamb shafts. The capitals of the columns are carved with great richness, as are many of the doorways, which appear to be of two types—one enriched with sculpture, the other with inlaid work. Of the former, the southern portal of Nôtre Dame-du-Port is a fine example.

These churches of Auvergne were built within so short a space of time (1050–1100) that a description of each of them in succession would be wearisome. Of course there are some variations. For example, St Amable at Riom has the main arches pointed, whilst the triforium arcade is round-arched, and the vault of the nave is also pointed instead of round.

The nave of Issoire is another example of the Pointed vault. At St Nectaire the usual compound piers have given way to isolated columns. At Brioude the style seems to have reached its perfection, the aisles round the choir being most striking in their general effect. Here the roof is constructed as a regular barrel-vault without any ribs,

and seems to be as true in principle, and to carry the eye on even more agreeably than the ordinary Gothic vaulting of circular aisles.

That the architects of these churches were the ablest of their time there can be no question whatever; moreover, they never seem to have attempted more than they knew they could accomplish, and the consequence is that, to this day, many of these Auvergnat churches stand uninjured and undecayed, and all might have done so had they received commonly fair treatment at the hands of their guardians. I believe, too, that we may regard the whole of the work in Velay and Auvergne as that of native artists. The detail of sculpture is, when compared with such work as is to be found in Provence, exceedingly rude—vigorous, indeed, but deficient in that extreme delicacy and refinement which marks the work at Arles, Ste Gilles and Tarascon.

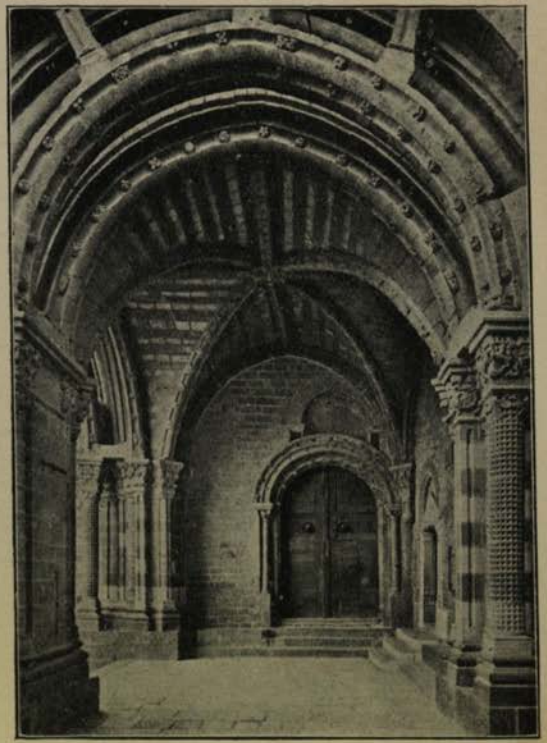
LE PUY EN VELAY

SITUATED in a wide-spread hollow, surrounded by mountains, in the midst of close-packed houses climbing a steep hill to reach the great church above, is the city of Le Puy, the ancient capital of Velay, a district of Auvergne on the confines of Languedoc. All about, on other rocky points, are chapels and shrines, so picturesque, so oddly placed, so unlike anything one has seen before, as to suggest nothing in Nature but the realization of some quaint, architectural fancy.

No place is so dreamlike, so visionary as Le Puy, and its cathedral is assuredly one of the most remarkable and instructive buildings raised in France during the eleventh and twelfth centuries.

What one remembers best is the approach along a steep street, which breaks presently into steps, continuing on through a mighty porch, whose great length and depth are strangely impressive.

LE PUY CATHEDRAL: THE NAVE LOOKING EAST



LE PUY CATHEDRAL: THE SOUTH-EAST PORCH

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The *raison d'être* of this abnormal porch was this. The precipitous rock on which the church was built was only long enough to admit of the erection of a choir, transepts and a nave of three bays. At a later period an extension of the nave to six bays was felt desirable, so, in order to form a substructure for the three new bays, this vast porch was reared against the western face of the precipice. Looking therefore at the west front of Le Puy Cathedral, it must be borne in mind that the actual floor is above the three great open arches of the porch. Now the spectator will say, the front of the church above the porch is not immoderately lofty in its proportions, so the interior itself must be somewhat deficient in height. This deficiency the architect had, to the eye and the imagination, to correct. He did this by throwing across, between each of the six bays of the nave, an arch supporting a wall pierced with arched openings, thus giving to each bay a rectangular lantern lighted on its north and south sides by a round-headed window and covered with a domical roof.

Externally these domed lanterns are invisible for the reason that they are concealed by the roof which is carried uninterruptedly over them from the larger dome built over the crossing to the western gable of the nave, so that anyone viewing the exterior of Le Puy Cathedral, but as yet unaware of this ingenious expedient for increasing its height inside, could have no idea of the existence of these six contiguous lanterns.

Another reason for the erection of this great cavernous porch was, that the concourse of worshippers crowding the steps within it on great festivals could see as they knelt there, outside the church, the ceremonial at the high altar; but the actual entrance from it to the nave has long since been closed and the steps finally branch off, on the left to the cloisters, on the right by a roundabout way to the south aisle of the nave, near the transept.

The steps within this porch, whose three bays from east to west and from north to south correspond with the three additional bays of the nave and its aisles, are arranged in

successive groups of eleven steps, with platforms between them. They formerly rose in a straight line, until they came up in the very centre of the church, in the fifth bay of the nave, and in front of the rood-loft, and of the miracle-working image of the Blessed Virgin, which, brought from the East and given to the church by St Louis, was, until its destruction in the cataclysm of the Great Revolution, the greatest attraction for pilgrims in France.

The majesty, I may say the awfulness, of this western porch can hardly be exaggerated. It owes little to delicate detail or enrichment of any kind; it is the gloom and darkness, the simple nervous forms of arch and pier, the long flight of steps lost in obscurity, which constitute the strange charm of this strangest of entrances.

In the third bay of either aisle of this porch a chapel is formed—that on the right dedicated to St Martin, and that on the left to St Gilles. They have western doorways with plain round arches, but no carving in the tympana, and these doorways still retain their wooden valves, which, notwithstanding their ruinous condition—owing, it is said, to bonfires having been built up against them at the time of the Revolution—are of singular interest. They are of some soft wood, carved in the very flattest relief, not more than a quarter of an inch deep, merely "grounded out," as carvers say, the details apparently being added in paint. Vestiges of this may yet be traced, but they are insufficient to convey any idea of what the effect of the colour may have been. Each door is hung folding, and divided into four upright narrow divisions, crossed horizontally by broad bands boldly inscribed, and then broken up into little square panels, the subjects in which would appear, from the inscriptions, which are in Latin hexameters, to be from the early life of Our Lord, on the door to St Gilles' chapel, and from His Passion on that to St Martin's.

The manner in which the architects of Le Puy Cathedral have contrived to cover the whole of the summit of the rock on which it stands with its several dependencies is most ingenious. It consists of a nave of six bays with aisles,

transepts, a choir with aisles, and a steeple attached to the east end of the south choir-aisle. In the angle formed by the south transept with the choir-aisle is a porch over which stands a chapel of commensurate size, whilst to the north are the cloisters, two grand halls, some ruins, and to the north-east a chapel dedicated to St John and other buildings.

The oldest portion comprises the transepts and crossing and the two easternmost bays of the nave. The choir, in its original state, presented the peculiarity of a square exterior and a semicircular interior, but an entire rebuilding, which took place about sixty years ago, has obliterated all traces of this interesting arrangement.

The architect of this new choir has not covered it with a lantern such as we see over each bay of the nave, but he has so raised its walls as to bring his barrel-shaped vaulting to the same height as the domes of these lanterns, with the result that both it and the large lancet window at the east end are quite invisible, except on a near approach.

The windows on the north and south sides of the choir are plain round-headed ones in pairs, filled with stained glass representing large single figures. The eastern lancet contains the Blessed Virgin and Child and the Annunciation ; both groups are treated in the style of the thirteenth century, and if somewhat archaic, are praiseworthy as regards drawing and tincture.

Against the wall below this window stands the *orgue d'accompaniment*, for, following the old basilican arrangement, this rectangular eastern limb of Le Puy Cathedral forms the *chorus cantorum*, the high altar being placed in advance, beneath the central lantern.

The arches of the crossing are semicircular and carried upon coupled detached shafts. These arches carry a low square tower surmounted by an octagon, but the junction of the two is concealed from within by a low-domed ceiling having an aperture at its top through which the walls and dome of the octagon are seen. The space left between the apex of this lower dome and the base of the octagonal lantern is floored and forms a gallery. Round the aperture

above alluded to is a balcony whose ornamentation, as well as that of the moulding which fringes the aperture, would proclaim it a work of the latest Gothic period, with a *soupçon* of the Renaissance. A series of white bannerets affixed to this balcony at frequent intervals produces a pleasing effect.

The transepts have barrel-vaults, and are crossed by tribunes carried by two round arches on coupled shafts. On the northern tribune, the organ, in a Renaissance case, is stationed; the southern one gives access to a First Pointed chapel of great beauty built over the south-eastern porch, and opening from the tribune by two Pointed arches, which spring jointly from a tall circular pillar with an elongated capital, richly foliaged. The lower part of either transept wall below the tribune is scooped out to form two miniature apses, and the tribunes are groined with ribless quadripartite vaults.

The views across the nave from the transepts are grand in the extreme; indeed it would be difficult to name an interior which conveys so great an impression of size and importance with such small dimensions as that of Le Puy Cathedral. This grandeur of effect is due in a great measure to the manner in which the nave is crossed at the interval of each bay by a bold arch—round in the eastern and pointed in the western parts—uniting with the walls over the arches opening to the aisles to support a lantern covered by an octopartitely-groined dome. The manner in which the junction between these square lanterns and their eight-sided domical roofs in the first four bays counting from the west is effected is so very remarkable and instructive as to merit some analysis.

To the walls of the lantern are attached eight arches in alternate courses of light and dark stone, one on each face and one in each angle. These arches spring from coupled colonnettes with foliaged capitals surmounted by an abacus or narrow strip of moulding. This abacus, which serves for both capitals, sweeps round each angle of the lantern in a graceful curve; the space between it and the circum-

scribing arch assumes the form of a semi-dome, and thus constitutes what is termed a pendentive, or device for effecting an agreeable transition from the square of the lantern to the octagon of its domical roof. These pendentives are also constructed in alternate courses of light and dark stone, and the difference between their semicircular plan and the square angle in which they are placed is skilfully concealed by coupled shafts placed under the strip of moulding which forms a continuation of the abaci to the shafts on the four sides of the lantern.

The arches opening from the nave into its aisles are round in the fifth and sixth bays and pointed in the first four. As the capitals of their piers are placed just below those of the transverse arches, these arches do not rise so high, consequently there is a considerable wall space between them and the stringcourse below the arcading of the lanterns. In the earlier bays of the nave this space is bare, but relieved in the later ones by three very plain wall arcades. The pilasters of these arches between the nave and aisles form, with those of the arches spanning the nave and aisles, grand angular masses. The aisles are vaulted quadripartitely, without ribs, except in the first two on the north and the first three on the south, where the ribs are very bold; this affords interesting evidence of the very gradual yet regular development of the art as the work progressed westward. But even in the latest portion of the church, the west end, the pointed and the round arch meet in friendly rivalry; the former in the western window of the nave, and the latter in the corresponding window of either aisle. Internally the central lancet—a broad one occupying almost the whole of the wall—is spanned by two arches rising from slender shafts with delicately-sculptured leafage to their capitals. The arch immediately over the window is semicircular and the bases of its shafts rest upon the stringcourse, while the outer arch, which is pointed, corresponds with those opening from the western bay of the nave to the aisles. Consequently, although these two arches spanning the window rise from the same level, some

wall space is left between them. The shafts of the outer arch are continued to the ground, and group very beautifully with those of the responds or wall-piers of the arches opening to the aisles from the western lantern.

In the earlier parts of the church, *i.e.*, the two bays adjoining the transepts, the windows lighting the aisles are round-headed ones in pairs; in the later work they are broad single ones with round or just-pointed heads. A large plain circle lights the fourth bay of the north aisle.

The cloister on the north side of the church appears to be in part coeval with the earliest, or perhaps the second portion of the fabric, and in part with the later additions to it.

Their northern and southern walks are co-extensive with the four easternmost bays of the nave; the eastern and western ones are somewhat longer, the latter being flanked by a noble room roofed with a series of barrel-vaults, and called the Salle des Etâts du Velay, and the former by another large hall, also covered with a Pointed barrel-vault, originally styled the choir of St Andrew. The south end of this chapel abuts on the front of the northern transept, with which it is co-extensive in width.

The arcades of the cloister looking into the garth have semicircular arches on slender shafts, one on each face of a square pier. The capitals of these shafts are all richly sculptured, some with figures, some with foliage. The spandrels of the arches are filled in with a reticulation of coloured stones; above the arches runs a band of similar ornament, and above this again is a carved cornice, which in the later part of the cloister forms a kind of frieze. The arches of the arcades are formed of dark and light coloured stone in alternate courses, and the lean-to roof of each walk is covered with red tiles. In some portions of the cloister, on the sides looking on to the enclosure, the arches have keystones, in some instances carved, in others left in the block, a peculiarity which I hardly remember to have met with before in work of the same date. The groining of the walks is all quadripartite without ribs, and their walls are

enriched at the interval of each bay with shafts, noticeable for their very considerable entasis, and slightly detached from a square pier.

From the northern walk one of the best views of the external side elevation of the cathedral is to be obtained. Here, even more clearly than inside, the division of the building into different epochs is seen. The two bays of the aisle nearest the transept have coupled windows with parti-coloured *voussoirs* and jamb shafts. The clerestorey is very peculiar in its treatment, and very effective ; the windows —those which light the lanterns internally on their north and south sides—are of one light in each bay and round-headed, and on each side of them, above the springing, there is a recess in the wall, in the centre of which a detached shaft is placed to carry the cornice. A similar recess and a smaller shaft occur immediately over the arch of the window, and the window arch being built of alternately light and dark stone, and all the sunk panels being filled with Geometrical patterns composed in the same way, an extremely beautiful polychromatic effect is obtained.

In the clerestorey of the two central compartments of the nave the windows are similar with small arched recesses between them ; these recesses are, however, omitted in the two westernmost bays. In both the *voussoirs* are counter-changed, and the wall from the springing of the window arches to the eaves coursed with stone and lava.

The transept gables are noticeable for the courses of inlaid patterns with which they are enriched. All these patterns are formed with white stone and lava. The latter indeed forms the whole ground of the walls, and varies in colour from a greenish grey to black, the patterns being formed of the darkest lava and stone.

The external elevation of the west front above the porch is similar in style to the two adjoining bays of the clerestorey on the north side, and is mainly executed in alternate courses of lava and stone. The three windows seen above the porch light the ends of the nave and aisles whose flooring would be on a level with the top of the central arch of the

porch, while the smaller window between the two charmingly inlaid arcades of the next storey serves to light the western side of the first of those lanterns into which the church, as we have already seen, is divided. The pierced walls above the two side windows were introduced partly to mask the lean-to roofs of the aisles and partly to give greater dignity and breadth to the front.

Two features remain to be described on the exterior of this marvellous cathedral—the south-eastern porch and the steeple. The whole detail of the porch, which occupies the angle formed by the south aisle of the choir with the eastern side of the transept, is a very rich kind of Pointed, and abounds in half-Romanesque, half-Byzantine detail. It opens on to a small plateau (bounded on the western side by the bishop's palace) by two Pointed arches, one looking towards the south, the other towards the east. At the angle of this porch is a mass of masonry, sufficiently deep to admit of the introduction of two distinct arches separated by a narrow strip of barrel-vaulting. On one side these arches, whether facing east or south, spring from the above-mentioned block, and on the other from a shaft and a square pier connected with one another by means of a lintel passing from the abaci of their respective capitals.

Into the hollows formed by the mouldings of these arches, both outer and inner, small pieces of foliaged ornament are fixed at regular intervals, producing an effect of great richness. Indeed, it reminds one of our fourteenth-century ball-flower ornament. In both cases the shaft from which the outer of these two arches springs is circular, its surface, from top to bottom, being so chiselled as to resemble the rind of a pine-apple. It has, moreover, the peculiarity of a band of foliage separated by a narrow string from the actual capital, which is very deep, beautifully carved into foliage, and crowned with a square abacus.

The inner of these two arches has a square pier in alternate bands of light and dark stone for its support, also with a richly-sculptured capital.

On the other side these arches rise from a string con-

necting the capitals of two shafts attached to the corners of the great square block of masonry at the south-east angle of the porch.

The sexpartite groining of this impressive vestibule is in alternate coloured courses, and it has the very rare peculiarity (in France) of the ridge rib, which in this case runs from east to west. Two doors open from the church into this porch; one from the transept, the other from the south aisle of the choir. The former, whose inner arch is noticeable on account of its continuous cusping—a singular feature in Romanesque work—has been cut through the lower part of a window, as its semicircular head and the upper portions of its shafts still remain in the wall; the latter has fluted pilasters supporting a lintel, above which is a round arch.

The steeple which adjoins the north aisle of the choir at its east end is as bizarre and unusual in design as it is remarkable in construction. It consists of no less than nine stages on the exterior, diminishes rapidly in diameter, and is, perhaps, on the whole, more curious than pleasing in its outline.

At the base of the tower the internal diameter is 24 feet 6 inches, but this is reduced to only 12 feet by four detached piers, 1 foot 10½ inches square. These piers are carried up from the base to the very summit, detached in the three lower stages, and forming part of the thickness of the wall in the portion above. The highest stage of the steeple, 12 feet in internal and 16 feet in external diameter, is therefore, as nearly as possible, carried up on these four piers, and the rapid decrease in the external dimensions, from 36 feet to 16 feet, was only rendered possible by this very ingenious mode of construction.

The lower part of the steeple at Le Puy may safely be referred to the end of the eleventh century, and its completion to the end of the twelfth, whilst the planning gives one the impression that it was the work of a Byzantine artist, the construction of the piers in the lowest stage being almost identical with that of the main piers under

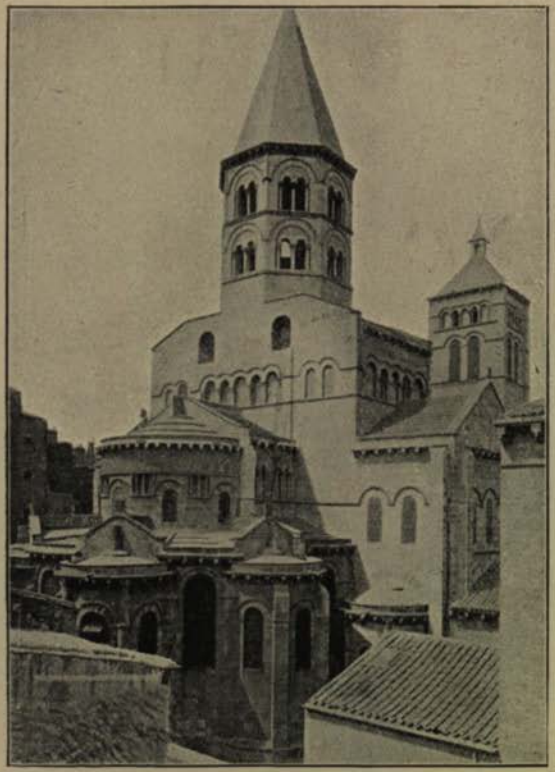
the domes of St Mark's, Venice, and St Front, Perigueux. The arrangement of the belfry stage with its gable on each face of the tower is very remarkable, and is, perhaps, one of the earliest examples of a type which developed afterwards into the well-known arrangement of the belfry of the south-western tower at Chartres. and this combined with the influence of the Rhenish Romanesque into almost all subsequent modifications of the spire with its gabled spire-lights. One of the windows under this gable is planned in a most ingenious manner, presenting externally a semi-dome pierced by two Pointed arches; another window is pierced with a trefoil head, the diameter of which is much larger than that of the light it surmounts. This is a favourite form of cusping throughout this district, and there can, I think, be little doubt that it is somewhat Eastern in its origin and analogous to the horseshoe form of arch.

CLERMONT-FERRAND

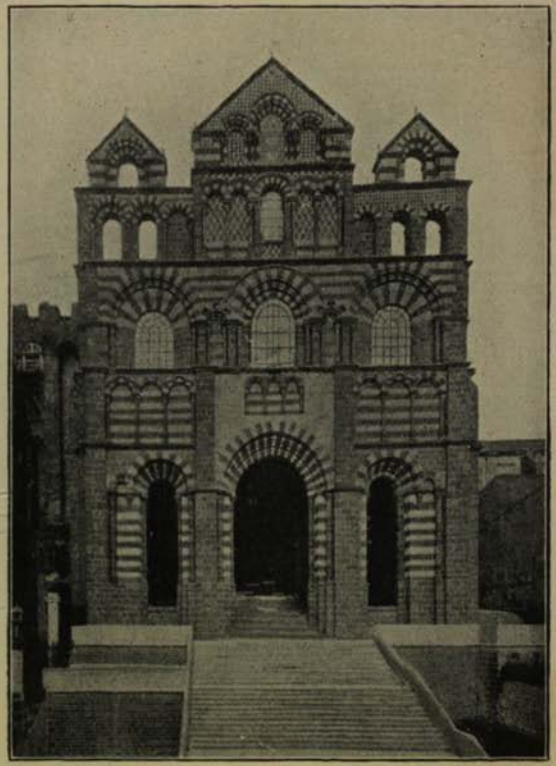
AT Clermont-Ferrand we see in its noble cathedral—one of the very few complete Gothic works of importance in Auvergne—the chevet in its perfected form, viz., with its five contiguous polygonal chapels.

Conceived as it was just before the thirteenth century had reached its meridian, the choir of Clermont-Ferrand Cathedral is one of the few French works of the fully-developed Gothic to be met with on a large scale, and like the cathedrals of Limoges, Dijon and Bayonne, the choirs of Bordeaux, Narbonne and Toulouse, and the churches of St Ouen at Rouen and St Urbain at Troyès, fills a gap which otherwise would be much felt in the architectural history of the country.

In design and proportions the glorious choir of Clermont-Ferrand Cathedral bears so strong a resemblance to that of its sister suffragan at Limoges as to tend to the conclusion that the two churches were the work of the same



CLERMONT-FERRAND : EAST END OF NÔTRE DAME-DU-PORT



LE PUY CATHEDRAL : THE WEST FRONT

architect, and he a stranger to the region which, like Germany, was slow in accepting those forms and dimensions which had long before attained to such perfection in the north.

The history of the two cathedrals runs very much on the same lines. Both are on the site of Romanesque buildings,* and the rebuilding of both was commenced in the Northern Gothic style late in the thirteenth century on the same general plan.

In each case the choir (and at Clermont three bays of the nave) was completed in the Middle Pointed style. At Limoges the transept and two bays of the nave were proceeded with and finished, and the lower portions of two more were commenced in the fifteenth century; while at the same time, at Clermont, a portion of another bay of the south aisle was erected. The works then were stayed at each church leaving standing portions at the west end and the towers of the Romanesque churches. The works, completed within the memory of many now living, follow more or less on the ancient lines. M. Viollet-le-Duc gave plans of each showing exactly what was originally carried out, and he further indicated the supposed intention of the architect. It was interesting to examine these new works and to compare them with their plans, and some important differences were discovered in them; but, on the whole, they represent fairly well the new work done.

At Clermont-Ferrand, in the new portion of the nave, aisles and chapels, the old details have been carefully followed in all respects, and the result is very satisfactory, giving its due effect and proportions to the very beautiful original design. The apse and the surrounding chapels, with the magnificent old stained glass combined with the dark tone of the lava of which the whole is built, are, to my mind, almost unequalled in beauty, except, perhaps, by the glorious apse of Barcelona Cathedral.

That the ancient Romanesque towers were not streng-

* Excavations have proved that the Romanesque cathedral of Clermont-Ferrand was on the same plan as Nôtre Dame du Port.

thened and restored is a matter for deep regret. The new works are all carried out in lava, but of a somewhat lighter tone than that used in the old work. It is a material of great strength, and wears remarkably well. The ancient work is, therefore, in an almost perfect state. The whole construction is exceedingly slight, yet the wonderful skill and knowledge shown in its design is most remarkable.

During the Revolution the church suffered serious injury, being stripped of all its ornaments and monuments, the stained glass, however, being preserved, and, but for the strenuous exertions of a citizen named Verdier Latour, who represented that the building would be useful for public meetings and other civic purposes, the cathedral would have shared the fate of Arras, Avranches, Cambrai, St Nicaise at Rheims, and many another noble church throughout the length and breadth of the land.

The cathedral church of Clermont-Ferrand is not an Auvergnat church at all. Just like that of Limoges, it is an exotic, though a very beautiful exotic. As a characteristic example of the Geometrical Decorated Gothic of France it is admirable simply as a work of art; it has not, like Nôtre Dame-du-Port, any special propriety in the city in which it happens to stand.

The church is typically French, and brings out most of the points in which a French cathedral differs from an English one. In other words, it is short and lofty, with western towers and spires but no central. Clermont Cathedral has a better effect at a distance than it has when we come near. The short and lofty body covered by one unbroken line of high-pitched roof looks well from most points, and its pair of modern towers and tall octagonal stone spires are exceedingly felicitous both in outline and proportions.

Within, the church is of extreme beauty. We can sit and gaze with delight on the graceful arches rising in the nave and choir from clustered shafts and in the apse from cylindrical columns; on the triforium and the lofty cleres-

CLERMONT-FERRAND CATHEDRAL : THE CHOIR

CLERMONT-FERRAND CATHEDRAL : THE APSE

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tory with its grand array of saintly figures set in the middle of the lights with an expanse of grisaille above and below; and, uninterrupted by a high altar-piece, on the gorgeous feast of colour spread forth in the mosaic glass of the corona of chapels round the apse.

CENTRAL FRANCE

BERRI

BOURGES

THE colossal cathedral of Bourges, the pride of the adjacent province of Berri, ranks after those of Paris, Chartres, Amiens and Rheims as the finest and most perfect monument of the period to which it almost entirely belongs—the thirteenth century.

Its great peculiarity, the omission of the transept, may by some be considered a defect as far as external appearance is concerned, but it gives great value to the internal dimensions, the appearance of length being far greater than when the view is broken by a crossing.

The nave and choir form one architectural whole, uniform in height and width, and distinguished only by the ritual arrangements and by a change in the detail.

The architect, having resolved on immensity of scale, confined himself to the simple plan of a nave and choir under one unbroken length of roof, with double aisles to both.* By the omission of the transept the length is exquisitely adapted to the other dimensions, and great originality is imparted to the design by raising the intermediate aisle to such a height as to admit its having a triforium and clerestorey. This is a truly noble idea, and one which is met with in the choirs of Coutances and Le Mans cathedrals.

* With the exception of Nôtre Dame at Paris, Bourges is the only French cathedral planned with double aisles to nave, choir and apse. At Chartres, Coutances and Le Mans the choir and apse only are similarly designed. In all these instances the chapels project from the outer of the two aisles, thus leaving two clear procession paths round the apse.

At Bourges these aisles themselves (71 feet high) are loftier than the naves of some of our cathedrals, and constitute one of the most remarkable characteristics of this magnificent church, whose very position in the exact centre of France is happily appropriate.

The huge unbroken length of its nave and choir is visible throughout a widely-extending range of distance in all directions, the more so from Bourges being built (as the ancient Gauls mostly took care to build their cities) on elevated ground commanding a view of the circumjacent country; and when the spectator who has caught glimpses of this stupendous fabric from afar, after watching for its first appearance on the horizon, beholds the colossal proportions, there is no disappointment—nothing falls short.

As a whole Bourges Cathedral is one of the most perfect and least-altered great works undertaken at a time when the French architect had emancipated himself thoroughly and once for all from old traditions. The apse and the five bays adjacent to it, with their double aisles, were the first portions completed; in all probability before the first half of the thirteenth century had expired. By this time the style had reached a greater development, so that an increased enrichment and delicacy is, as might be expected, discernible in such features as the arcades of the triforia and the tracery of the clerestorey windows, but the plan so nobly conceived by the original architect was strictly adhered to as the work proceeded westward.

The five great western portals corresponding with the nave and its double aisles are exquisite conceptions of the fourteenth century. Less cavernous than those of Amiens and Rheims, they are sufficiently deep to allow of the central one having six orders of mouldings and the pair on either side of four.

All these mouldings are composed of a multitude of small canopied figures. The walls on either hand are lined with canopied niches, which the axes and hammers of the Huguenots have almost entirely denuded of their statues. These niches are raised upon a basement of equal height

panelled with trefoiled arcading, which, as well as the niches above, is returned along the face of each great buttress, thus uniting the five portals into one grand composition. The tympana of these five great doorways at Bourges are entirely filled with subjects sculptured with a delicacy that calls to mind those ivory triptychs in the fashioning of which the mediæval French artist was perhaps unrivalled. The spirit with which these historical sculptures at Bourges are designed is admirable, and even in the most serious subjects there is that grotesque slyness which the artist knew so well how to render telling in subordination to his grand design. In the tympanum of the central doorway is the Last Judgment; scenes from the life of the Blessed Virgin and St Stephen are portrayed in the one to the left and right respectively; the miraculous deeds and founding of the church by St William are represented in the doorway leading to the outer north aisle; and such episodes in the life of St Ursin as his mission to Gaul by the Pope, with his companion, St Just, carrying the relics of St Stephen, burying his companions, and baptizing Leocardius and his son, are commemorated in the corresponding doorway on the south.

Allusion has been made to those relics of the Romanesque cathedral, the north and south doorways of the nave, which by an unaccountably happy chance or purpose were preserved and rebuilt, piece by piece, in the sixth bay on either side counting from the west. They are remarkable not only for the really astonishing skill of the mechanics who wrought the curious sculptures with which their columns and other members are covered, but for the fact that among the branches of foliage, in which the utmost skill of Byzantine artists is rivalled, nude figures and animals are represented with a feeling for nature which is all the more surprising when compared with the stiff and conventional representations of life-size human figures in the same work.

The southern doorway is in very nearly perfect condition. The sculpture is exquisite and unusually advanced in the

BOURGES

figure work for the Romanesque period. The central seated figure in the tympanum is a fine instance of the nobility and power attainable by true artistic feeling, and in spite of a limited technique and a strictly conventional tradition—a feeling shown no less closely by the complete subordination of the entire work to a dominant idea—it is in every way a masterpiece of genius.

The doors themselves are graceful examples of Late Gothic wood-carving. Each has two tiers of panelling in three compartments. The upper panels have ogee-shaped heads with elongated finials and crockets; the lower ones are trefoil arched with smaller trefoils in the cuspings, giving them an appearance of great richness. Studding the lower panels of the right-hand door is the initial I and hearts within wings, indicating that these doors were the gift of Jacques Cœur and his son Jean, Archbishop of Bourges. The left-hand door is similarly studded with the initials R. B.—Reginaldus Boicelli, the friend and executor of the donors; and over its upper panels is spread the legend, "Orate pro defunctis et benefactoribus ecclesiæ. Reginaldus Boiselli."

The classical character of the scroll of foliage which decorates the architrave of the northern portal, and the acanthus leaf in the capitals of the pilasters that support it, indicates the hand of a southern French if not an Italian master of the Lucchese and Pisan school. Here only one statue stands on either side of the double portal, the places of the other two being taken by shafts variously ornamented.

Both these portals have gained considerably in effect by the addition of deep quadripartitely-vaulted porches, which produce a mysterious and harmonious solemnity of light and shade. A semicircular arch enclosing two smaller ones of the same shape forms the entrance to either porch, a large open sexfoiled circle occupying the tympanum. The subsidiary arches have grotesquely-carved cusps of such depth that the lowest project considerably beyond the capitals of the shafts from which their enclosing arches

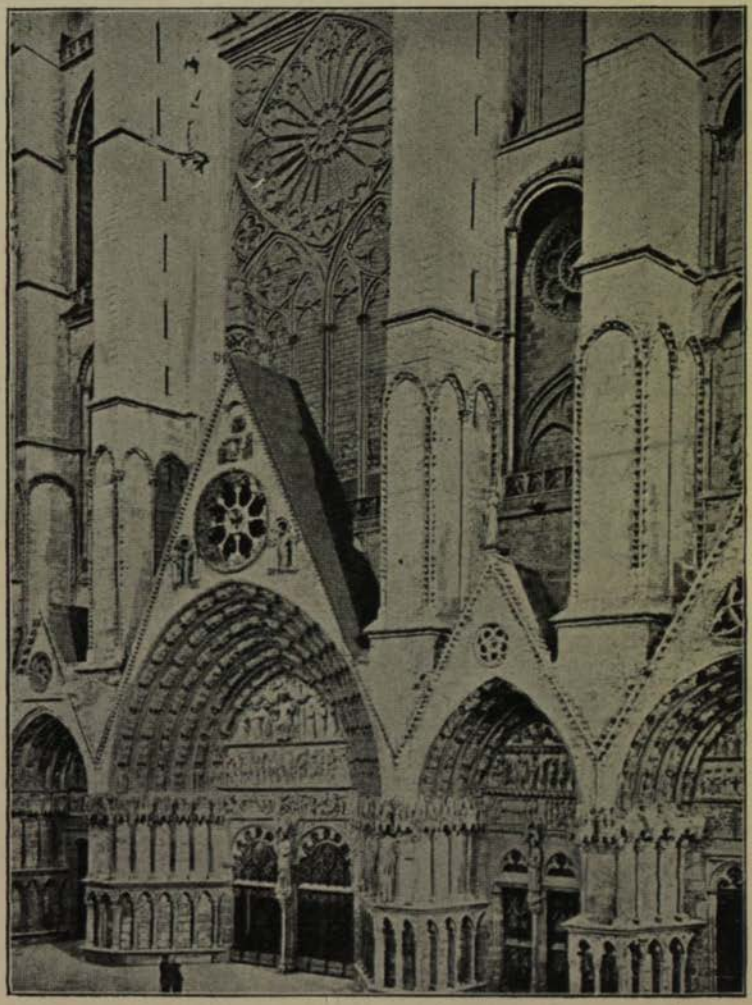
jointly spring. As examples of fourteenth-century work these porches deserve minute study, the employment of the semicircular arch at so late a period being remarkable.

On first entering Bourges Cathedral one is almost overwhelmed by its solemn and religious grandeur, the enormous height of the nave (123 feet) and of the intermediate aisles (70 feet), the triforium and clerestorey of the latter, the noble sweep of columns round the apse, and the wealth of ancient stained glass being the elements mainly conducive to so impressive an *ensemble*.

At first sight it would seem that in the interior of Bourges Cathedral the sublime in architecture had been reached; but the first sensation of wonder having subsided, the impression that the architect has starved the two upper storeys of the nave for the sake of the adjacent aisles forces itself on the mind. In reality the triforium and clerestorey are of very grand dimensions, but viewed from below they seem thrown into comparative insignificance by the extraordinary height of the piers and arches, an additional 20 feet being demanded by the eye to preserve the balance.

The piers are gigantic cylinders encircled by slender shafts, those serving for the longitudinal arches of the nave and choir, the transverse arches of the aisles, and the diagonal ribs of their vaulting compartments being crowned with short foliaged capitals. Two additional shafts without capitals on the nave and choir side of each pier rise as far as a stringcourse forming a continuation of the abaci to the capitals of the other shafts, and upon these strings rest the shafts supporting the several members of the vaulting.

Including the one between the towers, the nave and choir of Bourges Cathedral have, between them, thirteen bays, nine of which are given to the former and four to the latter. Counting from the west, the first two bays are vaulted quadripartitely, that is to say, each bay is covered with a vault divided into four cells. In the succeeding ten bays the vaulting is of the description known as sexpartite, and so includes two bays in each transverse compartment of the vault. This form of vaulting is not of common occur-



BOURGES CATHEDRAL : THE WEST FRONT

rence in French Gothic work, but examples of it on a grand scale are presented in the cathedrals of Paris, Beauvais and Lyons, and in Nôtre Dame at Laon. The ribs of the great polygonal vault of the semi-dome of the chevet unite at a boss with the diagonal ones of the thirteenth bay, which is necessarily groined in four compartments, and as they start from the stringcourse between the triforium and the clerestorey they take a very wide sweep, but the architect has combated any appearance of heaviness by piercing each spandrel with a foliated circle.

This expedient, one amongst the most beautiful suggestions of Gothic art, is unique, I believe, in French work of the same date as the apse of Bourges Cathedral. Instances of it occur in some later buildings,* but it seems to have found no admirers and but few imitators.

The aisles are separated from one another by Pointed arches rising from piers composed of an assemblage of small shafts round a large central one. They are among the most beautiful works of the kind to be found in the whole range of French Pointed architecture, and their effect as they sweep round the apse in unbroken array is most impressive.

The slight changes made in the designs after the apse and the five bays adjacent to it had been completed are observable in the triforia and clerestories of the nave and the inner aisle.

Externally the clerestorey appears to consist of a uniform series of twelve windows composed of three lancets surmounted, though not touched, by a foliated circle. But on a closer inspection it will be found that in the five windows of the earlier portion the lancets are of uniform height, while in those of the remaining seven bays the central lancet is lower than the one on either side of it, thus leaving a less solid space round the circle, which is still treated plate-tracerywise.

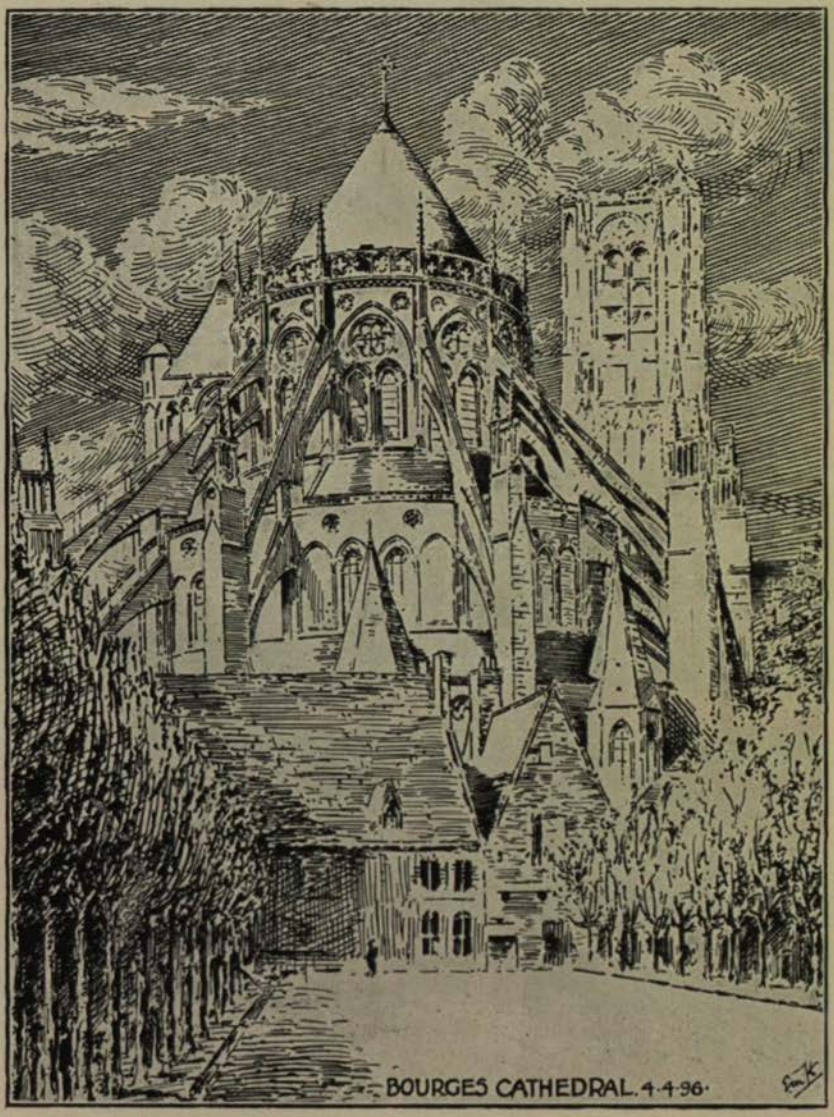
In the clerestorey windows of the inner aisle a much greater difference is apparent, those in the five eastern

* As for instance in the apses of Toulouse Cathedral and the Abbey Church at Souvigny near Moulins.

bays and the apse being lancets in pairs, while those in the seven remaining bays are composed of two unfoliated lights supporting a circle without any interval of solid stone between them, thus showing the advance that had been made towards a more perfect system of tracery. In the apse, the five adjoining bays, and in the co-extensive portion of the inner aisle, the triforium consists of four or more lancet openings of uniform height comprised within a Pointed arch, the tympanum of which is quite plain. The lancets are graduated in the seven remaining bays, and the tympanum of the arch is pierced with a quatrefoiled circle, but in the corresponding bays of the inner aisle the design is quite changed. Here the comprising arches are subdivided into two lesser ones, which in their turn contain two trefoiled arcades; foliated circles are pierced in the tympana of the main and sub arches, and the whole work, from its greater richness and elegance, has a more advanced architectural character.

The outer aisles, except where they have been altered by the addition of Flamboyant chapels, are lighted by simple lancet windows.

In the glorious chevet of Bourges Cathedral—a semicircle divided into five exactly equal parts—we have, in all probability, an illustration of the treatment of the original one of Nôtre Dame at Paris before its chapels were removed at the close of the thirteenth century to give place to the exceedingly beautiful, if not so architecturally interesting, ones we now see. At Bourges, as at Paris, the outer wall of the second aisle has three compartments for every one in the central apse; and from the centre division of each of these a very small circular chapel projects. Viewed from without these chapels look like segments of turrets with tall spiral roofs, partly supported upon and partly corbelling out of a square pillar of masonry carried down between the windows of the crypt, which, being visible externally, adds height and elegance to the three receding buttressed elevations of the chevet, whose general aspect is one of harmoniousness and grand repose. The



BOURGES CATHEDRAL : THE CHEVET

(From a drawing by Eric M. Hick)

treatment of this exterior aisle of the chevet at Bourges is very beautiful, retaining as it does the windows—in this instance broad lancets in pairs—between the chapels, which constitute so fine a feature in the early chevets of Poitou and Auvergne.

At Bourges the architect made another important modification. At Paris the plan involved the placing of a column in the series of arcades between the two aisles opposite the centre of the arches of the apse terminating the choir. At Bourges, however, the attempt to make all the vaulting compartments equal was abandoned; the irregular plan for the first aisle was accepted, the outer columniation being made wider than in the apse, and then, by dividing the outer wall into three and making one bay of four-celled vaulting, which is an exact counterpart of that in the first aisle only reversed, and two bays of triangular shape, the Bourges architect showed that he knew and appreciated the arrangement at Paris. Below, in the magnificent First Pointed crypt, the similarity between the vaulting of these two great cathedrals is even greater.

The south-western tower, which rises only one storey above the façade and carries a short quadrangular spire, is entirely First Pointed. The companion tower, of the same age, fell in 1506, consequent on faulty foundations, and was rebuilt on its present colossal scale in the Flamboyant style then prevalent, but, as regards the lower stages, with a restraint from over-elaboration of ornament which seems to indicate that the designer was anxious to assimilate his work to that of the other portions of the façade.

A marvellous sight to behold is this western façade of Bourges, with its five sculptured portals, immense six-light central window and its flanking towers, embodying in vast proportions the most elegant and expressive design, and, withal, the most minute and elaborately-finished details. Massiveness and ornamentation are here equally conspicuous; and so startling is each prominent feature of the mighty whole that one feels constrained to devote, in slow and deliberate inquiry, all the powers of the mind to the

contemplation of this one portion of the cathedral alone. The wealth expended on this magnificent edifice, from the chevet to the five western portals, each of which may well be called, as was that eminently magnificent portal that arrested the gaze of every traveller to Jerusalem, " the *beautiful* gate of the Temple," must have been incalculable.

In each successive generation the revenues of Central France must have poured in as free-will offerings towards the consummation of one great design ; and three centuries seem hardly a sufficiently long period of time for the completion of such a masterpiece of genius and art ; but in mediæval times it is certain the artificers, and even the meanest " operatives," worked under no ordinary impulses.

SOUTH-EASTERN FRANCE

BURGUNDY

BURGUNDY, the most eastern of the French architectural provinces, including the modern departments of Ain, Côté d'Or, Doubs, Drôme, Hautes Alpes, Haute Saône, Isère, Jura, Rhône, Savoie and Seine et Loire, is the home of a Romanesque and Pointed Gothic having very strongly-marked peculiarities. The leading characteristics, especially those of the former epoch, may be thus enumerated :

The western porch, or narthex, either open, as at Autun, Beaune, Dijon, Paray-le-Monial and Semur ; or closed, and forming spacious ante-churches, as at Tournus, Vezelay, and formerly at Cluny.

The strong Classic feeling in details and mode of construction, such as the employment of the fluted pilaster and the Corinthian capital.

The early use of the Pointed arch, almost stilted. The sculpture and the carving. The roofs, which are either barrel-vaulted or groined domically, the diagonal groining rib, though the arches be Pointed, being generally absent ; and

The ornamental cut stonework externally forming patterns, which is found only in the southern districts of the province, and which is really more characteristic of Auvergnat work.

Most of the peculiarities above enumerated are not confined to Burgundy, but assert themselves more or less in the adjacent districts, as *e.g.* the Lyonnais, the Nivernais, the Bourbonnais and Franche Comté. Even in the thirteenth century the Burgundians did not fear to preserve certain Romanesque ideas in the construction of the flying

buttress, in the enlargement of windows, and in the development of the chevet.

The whole of Burgundy was artistically under monastic rule, and acknowledged as its suzerain the Abbey of Cluny. The Order, started at the commencement of the tenth century, rapidly developed, and reached its zenith about the middle of the eleventh, its rule extending not only over the duchy but far beyond it. Indeed, the influence of this great monastic establishment on art, on letters, on civilization, and on the modern polity of all Europe, although it has never been completely realized, can never perish.

Of the magnificent church of this abbey but scanty fragments remain. Including the narthex it measured 561 feet in length, and comprised a western ante-church of five bays with a single aisle on either side; a nave of eleven bays with double aisles; an aisleless transept with chapels opening from the eastern side of either area; a choir of four bays with aisles, double as far as the lesser transept, which interrupted it at the third bay; an apse, with déambulatoire and five chapels; and, at different points of the building, eight towers.

In the heyday of the Cluniac Order 314 monasteries, scattered over the length and breadth of Europe, owned the sway of the Abbot of Cluny, who was really the head of a little principality, coining his own money, and directing the affairs of the brotherhood without even admitting the dictation of the Pope himself. An attack on the monastery by an armed band of peasants, 29th July, 1789, was frustrated by the townspeople of Cluny, notwithstanding their chronic disagreements with its denizens. But by a decree of the National Assembly, 2nd to 4th November of the same year, the goods of the great house were confiscated. The monks were not immediately disturbed, but orders for their ejection were subsequently issued, and in October, 1790, they were driven forth.

The municipality of Cluny seems to have strained every nerve to save this magnificent church and to secure the monastic buildings for some great public purpose, but their

efforts were futile. It was not, however, until 1801 that the work of demolition commenced by driving a street right through the nave, whose breadth, including the double aisles, was 101 feet; and although efforts were made to preserve the choir and the two transepts, neither the Government of the Empire nor the restored Bourbons took any heed, and the work of demolition, resumed in 1806, was carried on at intervals until 1817. Thus perished a church which, had it been preserved, would have been one of the chief architectural glories of the country. Of the Romanesque work the only portions existing are some fragments of the south wall of the nave and the south arm of the great transept, with its tower. Some of the later additions to the church, in the shape of three chapels and the sacristy, also escaped the general demolition.

It was at Vezelay, the greatest of the schools of Cluny, that crusades were preached in 1098, and again in 1146. Many monks and other learned men accompanied these crusades, and doubtless returned filled with delight for the masterpieces of art they had seen. For it was in the East that the old Greek tradition still lingered and the descendants of the old Greek artists still worked. This was to have an important influence on the ecclesiastical architecture of Burgundy; but there was another influence, equally powerful—the existence of many old buildings dating from the Roman occupation.

At Autun, for instance, are two Roman gateways, in good preservation, besides other remains of classical antiquity. It is not surprising, therefore, to find in such twelfth-century works as Autun Cathedral (a secular church built in rivalry of the religious), in parts of the church at Beaune, and Paray-le-Monial, fluted pilasters with Corinthian capitals, which might be attributed to the second century A.D.; and Classic ornament, such as the egg and dart, the fret, the leaf and dart, and the guilloche, differing but slightly from that executed by Roman workmen in the days of the Empire.

From illustrated monographs on the great church at

Cluny, published prior to its demolition at the beginning of the last century, it is clear that the Pointed arch was used throughout its nave, although this part of the building was in progress during the first quarter of the twelfth century. In the nave of the equally splendid but happily-preserved church of the Madeleine at Vezelay, in progress almost simultaneously, the stilted semicircular arch is used throughout; but in the narthex, built between 1130 and 1150, all the arches are Pointed, excepting the one that supports the western gallery. It also appears in the nave at Autun, Beaune, Châlons-sur-Saône and Langres, the nave of the last-named cathedral being manifestly the child of Autun; so that from these facts the reader may draw his conclusions that the Pointed form was in general use in Burgundy earlier than in any other of the architectural provinces save Provence.

For a catalogue of the many beautiful works of the Early and Late Pointed epochs with which Burgundy is so richly endowed, I must refer my readers to the invaluable *Manuel d'Archéologie Française*, Tome I., of M. Enlart. In this place I can mention only such typical productions of the thirteenth century, *i.e.*, those contemporary with our "Early English," as Nôtre Dame, Dijon, the churches at Clamecy and Semur, the choirs of St Etienne, Châlons-sur-Saône, St Etienne, Auxerre, and Nôtre Dame, Tonnerre, the church of St Père and the choir of the Madeleine at Vezelay; the transepts and nave of Lyons Cathedral, the chapter-house of St Philibert at Tournus, and the great open western porch of the church at Beaune.

To the latter part of the same century may be referred the transepts and choir of the cathedral at Dijon, and to the two succeeding centuries the Flamboyant tower and spire, chapels, etc., of Autun Cathedral, the transepts, nave and west front of St Etienne at Auxerre, the choir of the Abbey Church at Souvigny, and the elegant church of Nôtre Dame de Brou near Bourg-en-Bresse. The western façades of St Michel and the little Carmelite church at Dijon, and the south side of St Pierre at Tonnerre will

delight students of the Early Renaissance. In the south-eastern part of Burgundy the Romanesque architecture abounds in valuable material, much of it of an Italian character. The little mountain chapels of the Hautes Alpes and Savoie are worthy of much study on account of their simple effectiveness, while they have some details of great purity. The crypt of St Laurent at Grenoble is one of the most important pieces of Romanesque north of the Alps. At St Donat in Drôme there is an admirable square tower.

Burgundy presents much variety in the treatment of the apse. Of Romanesque apses one of the most interesting is that of St Philibert at Tournus, so remarkable for its two-storeyed western narthex, tall, plain, cylindrical nave columns, and main-roof barrel-vaulted from north to south in a series of bays. Here the apse is encircled with an aisle from which three square-ended, two-storeyed chapels project. Cluny had a corona of five contiguous chapels, and the same arrangement may be seen at Langres and Vezelay. In the former instance the radiating chapels are Middle Pointed, and as such mar the unity of the beautiful Romanesque apse with its semicircular sweep of columns; but in the latter we have a perfect Burgundian First Pointed chevet.

The choir of St Etienne at Auxerre, perhaps the most exquisite architectural creation of the first half of the thirteenth century in Burgundy, was designed, like the earlier one at Sens, with a déambulatoire and only one chapel. This chapel, which on plan is a perfect square, is lighted on its north and south sides by two, and at its east end by three lancet windows all filled with superb stained glass of the same period. Two slender columns with stiff-leafed capitals stand at the entrance to this chapel from the déambulatoire, their abaci serving to support not only the groining ribs of the vault over the aisle at this point, but also pillarets from which spring the three arches opening into this chapel. Nothing can be more elegant than the manner in which the architect of this Lady Chapel at

Auxerre has effected its junction with the great apse of the choir.

The church at Semur-en-Auxois, remarkable for the narrowness of its nave and choir, has so many features in common with St Etienne at Auxerre as to incline one to the belief that it was the work of the same architect.

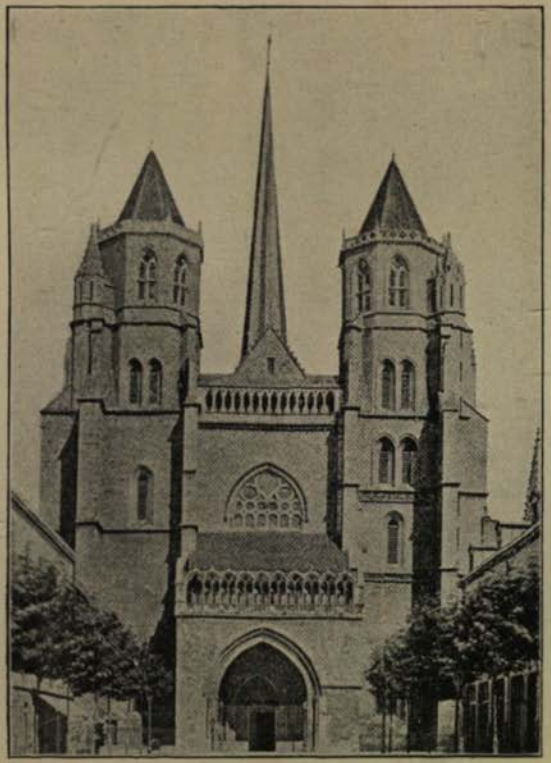
Several large and important Burgundian churches have the polygonal apse without aisle or chapels. This arrangement seems to have been a common one in the province after the latter part of the twelfth century. Of the Burgundian churches exhibiting the aisleless apse the most interesting and important are the Transitional choir of Lyons Cathedral, the Early Pointed Gothic ones of St Etienne, Châlons-sur-Saône, the churches of Nôtre Dame at Cluny, Dijon and Tonnerre, and the later ones of St Benigne (the cathedral) and St Michel at Dijon.

In the neighbourhood of Semur is Flavigny, which no ecclesiologist should omit to visit, as its parish church of St Gennes had a very good Early Pointed nave presenting the unique arrangement of rood-loft and triforium, by which an uninterrupted communication is formed all round the interior of the structure westward of the tower.

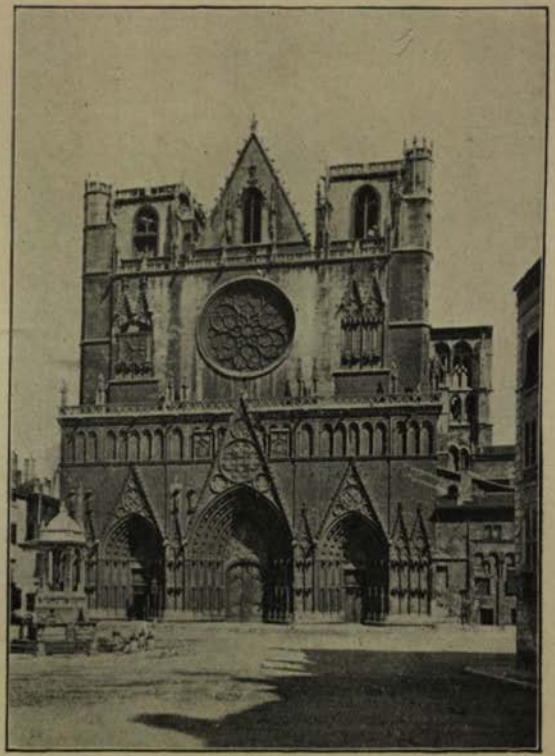
LYONS

THE primatial see of Burgundy is Lyons, founded in the second century by St Pothinus, an Asiatic Greek. Of the five sees which at the present day are suffragan to it, three, viz., Autun, Dijon and Langres, are in Burgundy, and two, St Claude and Grenoble, in the adjacent provinces of Franche Comté and Dauphiné respectively. The see of Dijon was created in 1731 and that of St Claude in 1742. Châlons-sur-Saône and Macon, which had been suffragan to Lyons from time immemorial, were suppressed at the Concordat of 1801, and have not since been re-established.

Architecturally considered, Lyons is one of the most interesting and instructive of southern French Cathedrals,



DIJON CATHEDRAL : THE WEST FRONT



LYONS CATHEDRAL : THE WEST FRONT

but it has not been done justice to by the generality of writers. Taken all in all, it is more imposing within than without, for although it has four towers, none are of sufficient magnitude to make it an important feature in the panorama of the city; and moreover, it stands crushed by the heights of Fourvières, which rise at a short distance from the western façade. Inside there is no rival to detract from the positive proportions of Lyons Cathedral, and the church pleases accordingly by the great height of its nave, its breadth, repose and deep solemnity.

The plan of Lyons Cathedral is cruciform, comprising a short choir terminating in an aisleless apse, with square-ended aisles; transepts surmounted by low towers, an arrangement almost unique; and a nave of eight bays, with aisles, chapels, and towers flanking the western façade. Of these portions the choir is the earliest. It was begun during the latter part of the twelfth century, and although of comparatively modest dimensions is a remarkably graceful specimen of the Transitional period, recalling Sens and Canterbury in some details. Here the round and the pointed arch appear in juxtaposition, the former in the triforium, the latter in the windows below it and in the clerestorey; while in the fluted pilasters carrying the trefoiled arcading, which relieves the wall at the basement, and in those of the coupled triforium openings, we have one of those reminiscences of classical antiquity that are of such constant occurrence in the mediæval architecture of Provence and Burgundy. The seven windows in the lower part of the apse are tall simple lancets; those in the clerestorey are of two small Pointed lights without foliations, and the tracery between them and the comprising arch assumes the form of a *fleur de lys*. The groining ribs of the apse start from the stringcourse above the triforium, but the cells, or spaces between them, are so completely filled by the clerestorey windows, which from their style seem to be later insertions, as to leave but little of the vault visible. All the windows in the apse and clerestorey of the choir are filled with thirteenth-century stained glass repre-

senting groups within medallions or large single figures. In the latter the drawing is somewhat crude, but the colouring is superb, and contributes in a remarkable degree to the grandeur and solemnity of this part of the cathedral.

In the choir aisles, which may be classed among the most beautiful works of the lancet period, the Pointed arch holds almost undisputed sway. Each aisle has two bays covered with vaulting, divided by its bold ribs into four cells. The east end of the northern aisle is lighted by a round-headed window, over which is a rose filled with tracery, composed of seven uncusped circles. The corresponding window of the opposite aisle is surmounted by a circle enclosing a quatrefoil.

In order to bring the vault at the crossing to a height uniform with that of the nave, which is loftier than the choir and transepts, it was necessary to raise walls above the arches opening to those portions. Over the arch spanning the entrance to the choir is a large rose window with a lancet on either side of it, all filled with old stained glass, the corresponding space above the much narrower arch opening to either transept being relieved with four trefoiled arcades over which is a circle all unglazed.

The transepts project one bay beyond the line of the nave and choir aisles, with which they are about equal in width, and as it was intended to make them the bases of towers, they are square on plan. In these arms of the cross all the beauties of the lancet style are so fully and gracefully developed that more instructive works of their epoch could hardly be put before the student.

One of the most interesting features of these transepts is the treatment of the arcading in the lower part of their eastern walls, the shafts on which the lancet arches are borne being composed of two, the base of the upper shaft resting upon the capital of the lower one.

The northern and southern fronts of these transepts are lighted by one lancet window separated from a circular one of twelve trefoiled compartments by arcading which is returned along the western and eastern sides. Over this

arcading on the eastern side of either transept is a triplet of wide lancets, a similar triplet lighting the wall above the arches, which open into the choir and nave aisles.

The old stained glass with which most of the windows in the transepts are filled contributes very materially towards the solemnity of this part of the cathedral. That in the lancet and rose at the extremity of each arm comprises either small figures or groups within medallions, while the triplets above the entrances to the choir aisles are almost entirely occupied by large single figures of Old Testament personages in the same archaic style as those in the clerestorey of the choir and apse; but deficiencies of drawing in these figures are forgotten in our delight at their superb coloration.

The nave of Lyons Cathedral, conceived on a far grander scale than the portions just described, in the mass is First Pointed. The latest portions consist in distinct additions to the primitive design in the form of chapels. Two of these on the south side of the nave are rich and good examples of the Flamboyant period.

Sufficient remains exist in the aisle walls to enable us to form some idea of their original thirteenth-century character. For instance, in one bay on either side towards the west is a pair of lancet windows, supported on shafts, surmounted by a very deeply-cut quatrefoil and comprised within a deeply-splayed arch; and in the fifth bay of the north aisle a First Pointed doorway, above which is a quintuplet of arcades on tripled shafts.

The tall columns which divide the nave from its aisles are cylinders with seven shafts crowned with capitals of the *à crochet* kind grouped round them, the eighth shaft, *i.e.*, that on the nave side of each column, being represented by the vaulting shaft, which, except between the first and second bays, counting from the west, is prolonged to the floor. It is from the aisles that the full beauty of these "compound" piers in the nave of Lyons Cathedral can be most appreciated.

The triforium, in the six bays counting from the east

end of the nave, consists of two pairs of coupled lancet openings, elegantly shafted. These openings are spanned by Pointed arches with unpierced tympana, but in the two western bays, where the work is evidently of a more advanced character, the tympana are pierced with quatrefoiled circles. In this form the triforium is returned across the west end, where, from the absence of the organ gallery, the whole of its elevation, terminating in a magnificent Curvilinear rose, is laid open.

The clerestorey presents an interesting series of windows giving, in order, the gradation from plain lancets and circles without foliation to the perfect mullioned window with Curvilinear tracery. The nave is groined sexpartitely, one compartment of vaulting divided into cells covering every two bays, as at Bourges, Paris and Laon.

Each of the eight bays of the aisles is vaulted quadripartitely. Of the chapels which have been thrown out from the aisles, that of St Louis, which extends along two bays of the southern one, is, taken on the whole, a model of well-conceived and well-executed splendour.

AUTUN

THE cathedral of Autun, situated in that most beautiful district of Western Burgundy known as the Morvan, bears, at a distance, with its graceful central spire and nave chapels, a Pointed, not a Romanesque appearance. But when we come to study its detail we shall find that it shows in its main portions a close imitation of the neighbouring Roman remains, particularly in the employment of that fluted pilaster which forms so graceful a feature in the Portes d'Arroux and St André—two Roman gates of the fourth or fifth century, and in a remarkably good state of preservation.

Like many churches in this part of France the cathedral of Autun is dedicated to St Lazare, first Bishop of Marseilles. Until early in the twelfth century, when it was

AUTUN CATHEDRAL : THE WESTERN PORCH

LYONS CATHEDRAL : THE CHAPEL OF ST. LOUIS
(From a drawing by Thomas Allom)

entirely rebuilt, Autun Cathedral had for its patron St Nazaire—an abbot of Lérins, near Cannes, in the fifth century, and said to have been a disciple of St Honoratus, afterwards Bishop of Arles.

Lazarus, Martha and Mary, the legend runs, came to Marseilles, driven from the Holy Land by the persecution of the Jews. Martha was buried at Tarascon, Mary at Vezelay, and Lazarus at Autun. Thus it came about that upon the rebuilding of the old basilica in the twelfth century, it was thought that the bones of Lazarus must be somewhere in its precincts, whereupon it was re-dedicated, no longer to St Nazaire, but to Lazarus, who was raised from the dead.

And here, affixed to the central pillar of the noble Romanesque portal forming the entrance to the cathedral through the narthex, may be seen the three effigies of Lazarus (vested *in pontificalibus*), Martha and Mary.

This narthex is a magnificent, open, western porch, two bays deep, and divided into a nave and aisles corresponding with the three lateral portions of the church. The central division is covered with a Pointed barrel roof and opens to its aisles by very plain pointed arches on attached shafts with elongated capitals, whose style of ornamentation would indicate that this narthex was the latest addition to this Burgundian Romanesque cathedral. It was in all probability completed about 1178. Rising above the first bay of either aisle, which is vaulted quadripartitely without ribs, and flanking an upper storey, is a square tower terminating in a low four-sided spire.

Within each division of the narthex is a flight of steps rendered necessary by the slope of the ground from east to west, on which the cathedral is built, and contributing not a little towards the general impressiveness of this dignified approach to the nave.

The doorway at the summit of the central flight of steps is a superb specimen of mid-twelfth-century Romanesque. Some of its features, remarkably the tripled shafts, from which the elaborately-moulded arches spring, evince a very

strong Byzantine feeling, like most southern French work of this period; but in the fluted pilasters which carry the lintel there is a strong evidence of that influence exercised by the remains of Classical antiquity which shows itself even more distinctly on certain details in the interior of the church.

The composition of the sculpture within the tympanum of this portal is grand but wild. As was customary, this space is fil'ed with a representation of the Last Judgment, into which are introduced several devils of colossal proportions and of fearful aspect, who are seizing and tormenting the figures of the condemned. An equally exaggerated figure of St Michael weighs a soul and protects it against the combined efforts of two of these demons, who endeavour to press close to the side of the Archangel. These are to the left hand of Our Saviour, who is seated in the aureole with both arms extended. The head is gone but the cruciferous nimbus remains. To His right are the blessed. A row of small figures, in attitudes corresponding with the two divisions above, form a frieze in the lintel, and deserve attention for the varied expressions which the sculptor has thrown into them.

During some deplorable alterations to which the cathedral was subjected during the second half of the eighteenth century, under the influence of the Maréchal de Richelieu, a friend of Voltaire, this rich sculpture was plastered over —a proceeding so far fortunate, since the plaster has all been removed and the whole work, with the exception of the head of the central Figure, has come down to us in a marvellously complete state of preservation.

The *ensemble* of the cathedral from the north-west is very picturesque. Windows of the Flamboyant epoch (1460–70) light the chapels which flank the aisles; flying buttresses, whose vertical portions terminate in gables, have been added to the untouched Romanesque clerestorey; the northern transept retains its twelfth-century façade unimpaired; and a low Late Gothic tower, with one large pinnacled turret at its north-west angle, and smaller ones

rising from a graceful parapet, crowns the intersection. This is surmounted by a tall crocketed spire without broaches or flying buttresses, but relieved on each side at its base by cusped arches surmounted by gables. Beyond the crossing is a choir of two bays in the same twelfth-century style as the nave, but the simple semicircular apses, with which both it and the aisles originally terminated were replaced during the Late Gothic period by polygonal ones with Pointed windows, from which the mullions and tracery have been removed, whereby they have been reduced to mere lancets. The central apse has five sides and each of the lateral ones three.

The capitals are carved with subjects, each in itself forming a study. Not a few are strikingly curious, and it is interesting to find subjects from fabled as well as scriptural story illustrated in them. For instance, two capitals near the western entrance illustrate " Androcles and the Lion," and " The Wolf and the Stork." The latter subject, which is met with elsewhere than at Autun, was a favourite one in Christian symbolical zoology. In this fable, the wolf is the type of vice in its most revolting form, and the stork is the symbol of confiding simplicity, deficient in the cardinal virtue of prudence.

Of the sacred subjects, that of the " Pelican in her Piety," upon a capital in the eastern limb, is perhaps the most striking. Indeed, the study of this cathedral may contribute to mature theories of the highest interest in the principles of Christian art, for during the time that it was in progress the cathedral school was being presided over by the famous Honorius, who composed a Liturgical Summa, in which are found the boldest ideas of Christian mysticism applied to the construction of churches.

According to a text of this author the south side of the nave, especially assigned to men, figures the combats which Jesus Christ, the Spouse of the Church, wages with the demon, and with the strongest temptations, without any sensible consolation ; the north side, especially assigned to women, figures, on the contrary, the sensible consolations

which God administers to less strong souls. The nineteen capitals on the south combine into a system in which they form six groups, corresponding with the six persecutions to which the Church is destined to be subjected. He concludes this section by saying that the whole sculpture of the church—the portal, nave and aisles—has for its end to trace the pictorial history of the Church's life in the midst of the agitations of earth.

The triforium of tripled semicircular arches separated by classical fluted pilasters is carried round the interior of the church, including the north and south fronts of the transepts, until broken by the interpolation of the polygonal Late Gothic apse.

In the north aisle of the nave, the walls, with the exception of their piers and arches, were entirely removed when the chapels were projected in the fifteenth century, but above the cusped and ogee-canopied arches opening into the southern range the upper part of the single round-headed windows which lighted this aisle may still be seen. One chapel on this side of the nave has a doorway of singular beauty. Cunningly wrought and brilliantly coloured, its tympanum is charged with a group of the Blessed Virgin attended by angels. Another doorway, exhibiting equally choice Late Gothic workmanship, admits to the sacristies from the south transept. This portal has its ogee canopy richly finialed, crocketed and flanked by pinnacled buttresses, the actual door being obtuse-headed, with the space between it and the canopy relieved by an elongated circle filled with Curvilinear tracery of the greatest delicacy and refinement.

LANGRES

THE cathedral at Langres, on the confines of Burgundy and Champagne, has so many features in common with that of Autun that it might be styled its offspring. Cruciform in plan, but without the central tower, Langres Cathedral has a nave of six bays, transepts and a choir of

one bay terminating in a semicircular apse, with, in this instance, an aisle, from which it is separated by two wide and seven narrow Pointed arches on monolithic columns of pink marble with Corinthian capitals. A very graceful band of moulding is carried round each arch, above which is a short unrelieved space of wall. Then we have a triforium consisting of two narrow round-headed arches to each bay springing jointly from a pillaret and separated by Corinthian pilasters; and above this a clerestorey of closely-set round-headed windows. The semi-dome of the apse is a plain conch without ribs powdered with gold stars. The grandly-dimensioned nave is separated from its aisles by Pointed arches springing from fluted pilasters, whose capitals as well as those which support the arches between each division of the Pointed barrel-vaulted roof partake entirely of the Corinthian character. The triforium and clerestorey are the same as at Autun, but the aisles have fortunately remained almost entirely undisturbed by any late accretions in the form of chapels. Westward the nave terminates in an organ gallery supported on two tall Corinthian pillars, which originally formed part of the screen between the nave and the choir. This screen, a work of the Early Renaissance, harmonizes admirably with the style of the cathedral. Beneath, this screen forms a spacious vestibule or narthex, which, together with the whole of the western façade, whose flanking towers are crowned with balustrades, was built between 1761 and 1768 in the Italian style then prevalent.

There are several details of interest in the north aisle of the nave. At its west end a very beautiful doorway of latest and richest Romanesque, but with an importation into it of Classical detail, opens into the vestibule just alluded to. From this doorway the view along the aisle is one of great impressiveness; equally fine are the views across the nave from this point.

In the north wall of the same aisle a grilled archway opens into a large baptistery of very ornate Palladian character, with a richly-vaulted roof and an elaborate

coeval tessellated pavement. Next to this baptistery is the shrine of St Regne, whose effigy stands in a niche between two Corinthian pillars, with, on either side, an elongated panel enriched with sculpture from the life of Our Lord, the whole forming quite a gem of the Early Renaissance.

Passing into the north transept the noble simplicity of Langres Cathedral is more powerfully felt than elsewhere. Perhaps the detail here is a thought richer than in the nave, a very highly-elaborated *guipure* or band of wrought stone being carried round the Pointed arches opening into the aisles of the nave and choir, as well as below the triforium, which is similar to that of the nave, and, as at Autun, carried round the north and south fronts of the transepts. These are lighted by large circular windows with six foliations of the plate-traceried kind. The effigy of Monseigneur Guerrin (Bishop of Langres, 1852–77), kneeling upon a black marble sarcophagus, imparts additional solemnity to the northern transept.

As at Lyons the sanctuary is formed beneath the crossing, which has a very fine quadripartite vault, the high altar—very simple and Classical—being placed beneath the eastern arch. The stalls for the clergy and choir are arranged in the bay intermediate between the crossing and the apse. Behind the high altar is a lofty crucifix in wood and silver, a copy of the celebrated one attributed to the sixteenth-century artist, Gentil, in the neighbouring church of St Martin. Its attendant figures are in silver, and the whole group, from its size, has a very imposing appearance from the west end of the cathedral. Tall iron grilles and gates screen off the transepts and choir aisles from the sanctuary, the episcopal throne being placed against those on the north.

Among the later additions to the cathedral the Early Middle Pointed window, which has been inserted in the clerestorey of the choir on either side, deserves notice. Of the three lights composing these windows the central one is carried up to the point of the containing arch, the side-

lights are lower and are surmounted by inverted trefoils. Excellent modern stained glass, representing full-length figures of saints and bishops, on blue grounds, balanced by silvery grey in the canopy work, fills these windows, which, with the exception of the inferior Middle Pointed chapels radiating from the procession path, and two sides of a truly beautiful cloister of the same period, appear to be the only structural additions or alterations of importance.

DIJON

THE see of Langres was founded in the third century, and at the outbreak of the Revolution was suffragan to Besançon. In 1731 a new see was created at Dijon, whose area was taken from a portion of that of Langres. At the Concordat of 1801 the see of Langres was suppressed and merged into that of Dijon, which, until the re-establishment of Langres, in 1817, included the adjacent departments of of Côté d'Or and Haute Marne. Since then Langres has been suffragan to Lyons, with jurisdiction over the department of Haute Marne, while the Côté d'Or was assigned to Dijon. On the establishment of the latter see, in 1731, the Bishop's throne was placed in the now desecrated church of St Etienne, but, on the restoration of religious order in 1801 it was transferred to that of St Benigne, a Middle Pointed church of comparatively small dimensions occupying part of the site of one of the grandest Romanesque churches in Burgundy. This church was so materially damaged in 1271 by the fall of the central tower that its reparation appeared to present more difficulty than the construction of an entirely new one, which was accordingly commenced on 7th February, 1280.

The efforts of seven years sufficed to re-establish the choir, which was consecrated in 1287, in order that the celebration of the Divine offices might suffer the least interruption; but that the church was unfinished at this time is demonstrated by the request of certain revenues

destined to aid its completion by the Abbot Hugo. The eminent services rendered to his community by this dignitary were rewarded at his death in 1300 by the honours of sepulture in the choir in front of the high altar. His successor continued the work as far as the west front, of which he built the tower at the south angle, at the foot of which he was interred in 1310.

The following half-century would appear to have been employed in the endeavour to collect funds for the prosecution of the undertaking; at length Alexandre de Montagu had the satisfaction to witness the termination of these protracted labours, and then in the year 1393 he procured the solemn dedication of the entire church. Subsequently to this event are recorded the raising of a leaden steeple at the junction of the nave, transepts and choir; its destruction by lightning in 1506, and a repetition of the same calamity in 1625, which on this occasion extended its ravages to the greater part of the vaulting of the church.

The dimensions of St Benigne, the cathedral of Dijon, are not vast. Cruciform in plan, it is distinctly Burgundian in its details. These are especially graceful in the early parts of the work, *i.e.*, the transepts and short choir, which terminates in a three-sided apse lighted by two tiers of windows. There is no aisle round the apse, but the side arches of the choir open into aisles likewise terminating in apses. This parallel triapsidal plan, which was common in Burgundy, is met with in Dijon in the two grand churches of Nôtre Dame and of St Michel, the former, eclipsing the cathedral in size and beauty, being of the First Pointed age and the latter of the Flamboyant. The lower tier of windows which light the apse of the cathedral have two trefoiled compartments supporting a cinquefoiled circle. Between these and the upper tier is a trefoiled arcade, and a short unrelieved space of wall. The upper windows, which are loftier, comprise three lights with tracery in the heads formed by a trefoil above either side-light and a large octofoiled circle in the head of the arch. Delicately-tinctured stained glass has been inserted in all these

windows of recent years, whereby the solemnity of this part of the church has been much enhanced. The sanctuary is formed within the bay opening to the aisles, the *chorus* in the one beyond and in the apse. Wainscotting carved in the style prevalent during the Louis XV. period covers the walls above the stalls, and in the central compartment of the apse is a very pretty accompaniment organ of corresponding character, with figures of angels upon its towers.

Throughout the choir and transepts, which do not project beyond the aisles, and are lighted on their fronts by windows filled with very bold Geometrical Decorated tracery and placed high up in the walls, the detail is of a very refined character.

In the nave, however, a great falling off is perceptible. Here the columns carrying the five Pointed arches which divide it from the aisles are of cylindrical form set round with four slender shafts, the bells of whose capitals are devoid of foliaged ornament. Tripled shafts resting upon the capitals of these columns carry the various members of the quadripartitely-vaulted roof; the triforium consists of four Pointed openings pierced in the wall over each pier arch, and the clerestorey windows have neither cusps to the lights nor to the circles which form their tracery. Westwards the view is bounded by the usual gallery and organ of imposing appearance with five towers and four flats of pipes, and bracketing out over the arch supporting the gallery is the choir organ of much smaller dimensions.

An air of much dignity is conferred on the exterior of Dijon Cathedral by its uniform pair of western towers. At the point where they rise clear of the façade they take an octagonal form in two storeys, finishing in pierced parapets within which rise low spires of the same shape, roofed, as is the rest of the cathedral, with red and green tiles. Finely-massed buttresses attached to the square portions of the towers at their north and south-west angles respectively are continued up the corresponding oblique sides of the octagons in the form of pinnacled turrets. This is a feature simple in itself, but it is only one out of many

by means of which the skilful architect can invest an otherwise formal design with charm and piquancy. Between the towers and rising to about half the height of the façade is a deep porch covered with a very steep lean-to roof which cuts off the lower part of the west window. The six lights of which this window is composed support a corresponding number of circles, surmounted in the general head by three large ones. The lights as well as the circles are devoid of cusping and walled up, a not uncommon practice abroad when the window is immediately behind the great organ.

Above the one wide Pointed arch opening to the porch is a gallery lighted by a continuous series of unglazed windows which, with one exception, are composed of two Pointed openings supporting a foliated circle. As the gables with which it was probably intended to crown this range of openings are wanting, this otherwise very graceful feature has a somewhat unfinished appearance.

Originally the tympanum of the doorway leading from this porch into the church was filled with contemporary sculpture representing the Nativity and Epiphany of Our Lord, but this, having been almost entirely obliterated by revolutionary violence, was replaced by a group of the martyrdom of Stephen from the old cathedral, for which it was executed by the celebrated seventeenth-century sculptor, Bouchardon.

As a work of its period this piece of sculpture is admirable, but it is hardly in accordance with its fourteenth-century environments.

The roofs at the intersection of the nave, choir and transepts are crowned with a *flêche* designed about fifteen years ago by M. Suisse on the " motif " of those at Amiens and Nôtre Dame, Paris. This steeple replaces a tall, needle-like one which was constructed in 1742 by two clever carpenters of Dijon, Sauvestre and Linassier. Its removal was no doubt much regretted by many. who looked upon it as one of the most familiar objects in the panorama of the city, though it must be conceded that the present *flêche* is more in consonance with the building which it surmounts.

Of the vast Romanesque church built at the commencement of the eleventh century by the Abbot Guillaume, there are no traces above ground, but according to the plans given by Dom Plancher in his *Histoire de Burgoyne*, and by MM. Taylor and Nodier in their *Voyages Pittoresques*, it consisted of a nave of ten bays with double aisles, a transept, and a short choir, beyond which was a rotunda opening into the oblong chapel built by St Gregory, Bishop of Langres, in 506, to receive the remains of St Benigne. The rotunda, which was kept of the same breadth as the short eastern limb, and consisted of two concentric ranges of columns and narrow arches, had its counterpart, though with three aisles round it, in the ruined abbey church at Charroux, near Civray, in Poitou. It appears to have escaped in the general ruin caused by the fall of the central tower in 1271, and when the present church of St Benigne was begun to the west of it, was preserved, remaining behind the apse, but quite distinct from it, until the Revolution, when its destruction took place. The crypt beneath the rotunda still exists, and researches undertaken here in 1858–59 found this substructure, whose plan is identical with that of the vanished upper church, to be almost entire.

ALSACE LORRAINE

A FEW words may be added in regard to the cathedrals of Alsace-Lorraine (now forming part of France), from Mr. Bumpus's book "The Cathedrals and Churches of the Rhine and North Germany."

METZ

METZ has a fine cathedral which was in course of construction during the earlier and best phase of the Complete Gothic style (1270–1350), and the greater part of which may be cited as admiranda among the earlier Complete Gothic churches of the Rhine provinces. It was constructed on a French model, as evidenced by the inclusion of a feature that was brought to perfection in France during the thirteenth and fourteenth centuries—I mean, the apsidal choir with its procession path and chapels radiating therefrom; unfortunately, however, it suffers from an exaggeration of the clerestorey at the expense of the aisles.

There is much rich sixteenth-century stained glass in the clerestorey of the choir, by Bousch, of Strasburg. The north and south transept windows are also very fine, and those in the nave clerestorey retain some good strips. St Ségoléne's, in the same city, should be visited by the student of painted glass.

The organ is arranged with imposing effect above one of the nave arches.

During the restorations carried out within the last fifty years mural paintings have been brought to light.

STRASBURG

THIS town also possesses a famous cathedral, constructed during the same period as that of Metz, and the nave and western façade of which may equally be regarded with admiration as belonging to the earlier and best phase of the Complete Gothic style. Its "screen-façade" is indeed a striking feature, extending across the whole width of the church and soaring far above the building.

Strasburg Cathedral still retains its simple severe Romanesque apse, for, by a singular inversion of the usual order, the transepts and choir of this church have never felt the influence of new architectural tastes and requirements. This may be accounted for by the fact that the Romanesque portions were only completed a century before the magnificent nave was begun. The religious enthusiasm that had founded it unfortunately cooled before it attained completion.

The openwork spire, like that at Thann, will appeal to the curious, rather than to the true artist in such matters.

Strasburg Cathedral contains one of the finest collections of stained glass in Europe, the effect of which is enhanced by the deep red light-absorbing sandstone of which it is built. The best glass is in the south aisle of the nave. The pattern work in the southern triforium is remarkable; the northern illustrates the genealogy of Our Lord. In the northern clerestorey is a procession of female saints headed by the Blessed Virgin; in the opposite one are popes, deacons, soldiers of the Theban legion and bishops of the see. The two Romanesque windows of the south transept represent a comparison between the sacrifices of the Old and the New Covenant.

Strasburg contains a mediæval pulpit as interesting from its rarity as from the splendour of its workmanship. It also possesses a splendid and most interesting specimen of

organ-case in Late Gothic which, like that of the cathedral at Metz, is arranged with imposing effect above one of the nave arches.

MUHLHAUSEN

St Mary at Muhlhausen is another fine specimen of Complete Gothic, with a lofty five-aisled nave, a structure in which, viewed from the north-east, the various parts blend most charmingly. There are transepts—not, however, projecting beyond the line of the nave aisles, with their picturesque series of gables—and then comes the choir, to which the five-aisled arrangement does not extend. Each choir aisle terminates apsidally, as does the main choir, which shoots out beyond them, thus completing a very satisfying architectural group. The south transept doorway is a very charming example of Late Gothic.

GLOSSARY

Abacus, the upper portion of the capital of a column upon which the weight to be carried rests.

Ambon, a kind of pulpit usually of marble, connected with the choir and intended for the reading of the Epistle and Gospel.

Apse, a semi-circular or polygonal termination to, or projection from, a church.

Arcade, a range of arches, supported on piers or columns, either open, or closed with masonry.

Architrave, the ornamental moulding running round the interior curve of an arch, the mouldings round the openings of doors, windows, etc.

Baldachino, a canopy placed over an altar as an emblem of dignity and honour. It usually rests on four pillars, but is occasionally bracketed out from the wall at the back, and three sides are frequently shut in by curtains.

Baptistery, sometimes a separate building, sometimes the part of a church, in which Holy Baptism was administered by immersion.

Barrel, or waggon vaulting. This is a simple form of tunnel-like vaulting, deriving its name from its resemblance to half a barrel, or to the tilt often seen over large waggons.

Basilica, the name applied by the Romans to their public halls of justice, exchange, etc. These were rectangular in plan with a division into aisles by rows of columns, and a semi-circular apse at one end in which the tribunal was placed.

Bay, a principal compartment in the arrangement of a building, marked by the buttresses or pilasters in the walls; by the disposition of the main ribs of the vaulting of the interior, or by any other leading features that separate it into corresponding portions. Five bays is the average in a modern English church.

Buttress, a projection for giving extra strength to the wall and to resist the thrust of a vault.

Campanile, a bell tower.

Cerofers, the acolytes who carry the wax tapers in processions and at the Holy Eucharist.

Chevet, a French word meaning pillow, used for the eastern extremity of a church with surrounding chapels. It corresponds with that part of the Cross on which Christ pillowed His head.

CHORUS CANTORUM, the term used when the stalls for the singers, etc., are in the nave. In a cruciform church the chorus cantorum is usually formed within the arches of the central tower.

CIBORIUM, an altar canopy.

CINQUEFOIL, a figure of five equal segments, the form of which is derived from the leaf of a plant so called. It is used for the cusping of circles in thirteenth and early fourteenth century Gothic work.

CIRCLE, a circle has always been considered as an emblem of Heaven. Hence the circular is the most proper form for a window intended to represent the Majesty, the Adoration of the Lamb, or the rotation of the seasons.

CLERESTOREY, the upper storey or row of windows lighting the nave of a church.

CONCH, the semi-circle formed by the roof of an apse.

CORBEL, a shaft attached to a wall or to an isolated column to receive the groining ribs. Frequently it assumes the form of a bunch of foliaged ornament.

CROCKETS, projecting leaves, flowers or bunches of foliage used to decorate the angles of spires, pinnacles, canopies, gables over arches, etc. Occasionally animals or figures are introduced.

CUSPS, the projecting points forming the foliations in pointed Gothic tracery, arches, arcades, etc. They are worked with a leaf, usually trefoil at the end.

DIAPER WORK, an ornament of leafage applied to a plain surface whether carved or painted. If carved, the flowers are entirely sunk into the work below the general surface. Diapering is a continuous pattern in contradistinction to detached or scattered patterns.

DOG-TOOTH, a pyramidal ornament forming one of a series, resembling a row of teeth. The common form has a base square or approximately square, and is formed by the points of four leaves radiating from a raised centre.

DOMICAL VAULTING, vaulting in which the dome or cupola shape is employed in contradistinction to a waggon-head.

DOOM, a representation of the Last Judgment, whether in painting or sculpture.

DRIPSTONE, called also label, weather moulding and water table, a projecting tablet or moulding over the heads of doorways, windows, pier arches, etc.; used externally to throw off the rain.

ECCLESIOLOGY, the systematic study of the requirements of Divine worship.

FALDISTORIUM, a portable, low, crossed or folding stool which might be used either to kneel at or sit upon.

FAN TRACERY, a kind of vaulting in which all the ribs that rise from the springing of the vault have the same curve and diverge equally in every direction, producing an effect something like that of the bones of a fan.

FINIAL, the flower or bunch of carved ornament terminating a pinnacle, a gable or the ogee form of arch.

FOIL, a leaf-shaped form produced by adding cusps to the outline of a window-head or circle forming its tracery.

FRET, a band-like ornament composed of right lines which meet one another at abrupt angles.

GABLET, a small gable or canopy.

GRISAILLE, that kind of stained glass in which geometrical or floral patterns are employed instead of single figures or groups, and the tone of which is a greyish-white.

GROIN, the curved line made by the meeting of the surfaces of two vaults or portions of vaults which intersect. The groining rib is a bar of masonry or moulding projecting beyond the general surface of a vault to mark the intersection or subdivide its surface and to add strength.

HEXAGON, a six-sided figure mystically signifying the attributes of God —blessing, honour, glory, power, wisdom and majesty.

LANCET, an acutely pointed window of one opening, peculiar to the latter part of the twelfth and the early part of the thirteenth century, and frequently found arranged in groups of from three to seven.

LANTERN, a small structure on the top of a dome, etc., for the purpose of admitting light, or for ornament.

LEAN-TO ROOFED AISLE, one whose roof is formed in a single slope, with the top resting against the wall of the nave below the clerestorey.

LIGHT, one of the divisions of a window.

LINTEL, the stone or beam covering a doorway or window-head, and often used in conjunction with an arch.

MAJESTY, a sculptured or painted figure of our Lord seated, enthroned and crowned, and generally in the act of benediction

MULLION, the slender pier which forms the division between the lights or compartments of a window, screen, etc.

NARTHEX, a porch.

OGEE, a moulding waved in its contour, concave at top and convex at bottom. An ogee arch is struck from four centres, two in or near the springing, and two others above it reversed.

PIER, the solid mass between doors, windows, arches and other openings in buildings.

PINNACLE, a small turret, usually tapering towards the top, much used in Gothic architecture at the angles of towers.

PISCINA, a shallow basin or sink supplied with a drain pipe, generally recessed in a niche which is often elaborately ornamented. It is always found in the wall on the south or epistle side of the altar. It is used to receive the rinsings of the chalice at the close of the Eucharistic Office.

PLATE TRACERY, that kind of solid tracery which appears as if formed by piercing a flat stone surface with two lancets and a circle, a diamond, or a quatrefoil.

POINTED, the architecture commonly called Gothic, characterised chiefly by the pointed arch, and contrasting in almost every particular with the round-arch architecture from which it was developed.

PROCESSION PATH, a continuation of the choir aisles behind the high altar in an apsidal or a square-ended choir.

QUATREFOIL, a figure constructed in the form of a cross, or four equal segments of circles, either intersecting or stopped by angles. Used in the circles of window tracery, in the heads of doorways, etc.

REREDOS, or RETABULUM, the wall or screen at the back of an altar, whether in carved stone, wood, or metal work. When tapestry is used it is styled the "dossal" or "dorsal."

RESPOND, a half-pillar attached to a wall to support an arch at the extremities of an arcade; sometimes it assumes the form of a corbel.

RETICULATED TRACERY, formed by the repetition of the same foliated opening, usually an ogee quatrefoil, but occasionally a trefoil.

RIDGE RIB, the projecting moulding on the vault of a church which runs at the point from one end to the other.

ROCOCO, a debased style of architecture prevailing in the eighteenth century, marked by endless multiplication of ornamented details.

ROMANESQUE, that style of round-arched architecture which prevailed in Europe from the fifth century to the middle of the twelfth.

SANCTUARY, the eastern part of a cathedral or church immediately surrounding the altar.

SEDILIA, seats near an altar, almost universally on the south side, for the ministers officiating at the Holy Eucharist to retire to during the singing of certain parts of the service. They are generally three in number—for the celebrant, epistoler, and gospeller.

SHAFT, the part between the capital and the base of a pillar or column, but usually applied to the small columns clustered round pillars, or used in the jambs of doors and windows and in arcades.

SPANDREL, the triangular spaces included between an arch and a rectangle formed by the string-course over it.

SPLAY, a surface making an oblique angle with another; usually applied to the oblique jamb of an opening, as in a window or a doorway.

SQUINCH, a small arch formed across the angles of towers to support the oblique sides of octagonal spires, lanterns, etc., above.

STRING-COURSE, a projecting horizontal (or occasionally sloping) band or line of mouldings.

SUBARCUATION, the introduction, within a wide, round or pointed arch, of two or more lesser arches.

TRACERY, the term for the ramification of mullions in Gothic windows. The various styles are perhaps more readily distinguished by their tracery than by any other means.

TRANSOM, a horizontal mullion in windows, much used in the Perpendicular style.

TREFOIL, an ornamental foliation in the heads of window lights, tracery, panellings, etc., in which the spaces between the cusps represent the form of a three-lobed leaf.

TRIFORIUM, a gallery or arcade forming a passage over the aisle of a church between the lean-to roof and the arcades opening on to the nave or choir.

TYMPANUM, the space between an arch and lintel covering a doorway or window-head.

VESICA, a pointed oval figure in the shape of a bladder, formed by equal circles cutting each other in their centres. A form often given to the aureole by which the Virgin or the three Persons of the Trinity are surrounded.

APPENDICES

A

RHEIMS: *Principal Devastations.*—The roof of the main building and of the aisles totally destroyed; also that of the Clocher à l'Ange which terminates the circle of the chevet. The statuary on the celebrated N. portal has been seriously damaged. On the S.E. the fabric received great injury, and the vaulting of the transept was smashed in. The high galleries were almost entirely burned away; the pinnacles of the buttresses and the crests of the sculptured crochets broken off, etc.

Complete restoration will cost 135 million francs. The chief part of the work, of course, is the roofing, the importance of which may be estimated by the height of the ridge-piece above the summit of the vaults, which is equal to that of a house of five stories. It involves the employment of 2000 metres of timber and 400 tons of lead. A considerable economy is being effected by the use of ferro-concrete; beams of this material are being used; they are very strong yet sufficiently light to permit of adjustment by two men.

Excavations were made for the purpose of consolidating the foundations, and this has now been done, and the buttresses and their supports re-established. A part of the déambulatoire was ready for the use of worshippers by Christmas, 1919. By 1925 five millions had been expended. The nave and its collaterals has been repaired and covered in and is now ready for worship. The tombs of nine archbishops and their valuable ornaments have been replaced, notably those of Adalberon, 988; Ebale, 1033; and Gervais, 1067.

The immediate programme is: repair of the high vaults of the choir restoration of the S.E. transept; re-building of the Clocher à l'Ange; estimated at a cost of from four to five millions. Then will come the restoration of all the exterior sculpture that has been damaged, of all the ornaments that have been burned, and, finally, of all the statuary indispensable to the harmony of the structure.

B

THE Cathedral of Rheims was begun on the 6th of May, 1211. Jean d'Orbais furnished the plans for the whole building, carrying out the choir and probably the greater part of the transept. His successor was Jean le Loup, who directed the works for sixteen years. He undertook part of the nave, and also the great western front, which was continued by Gauchier de Reims from 1250 to about 1260. Following him was

Bernard de Soissons, who constructed the nave from the fifth bay to the ninth bay inclusive, and the great circular west window. It is known that Bernard continued to carry on the work till 1287, and that it was, without doubt, very soon after this date that Robert de Coucy became Master of Nôtre Dame. Robert de Coucy died in 1311, and therefore he could not, as had at one time been believed, have been the original architect of the cathedral or of its porches. The following parts are attributed to him. The four first western bays of the nave, which, although they harmonise with the other bays, yet show distinct differences in style and in the method of construction. The differences of style may be traced in the profiles of the mouldings and in the carving of the capitals. It is very probable that he was the author of the side portions and upper parts of the west front, of which he may have modified the design; also of the towers. At the time of his death the great gallery of the front had not yet received its statues.

C

SOISSONS: *Principal Devastations.*—Total destruction of two bays of the nave near the towers. Serious damage to the north (unfinished) tower. Destruction of the upper portion of the south tower. Serious damage to the north transept and some to the south. Vaulting of the déambulatoire and of the choir damaged. The ancient chapter-house almost completely destroyed. The windows and the roofing of the cathedral have largely disappeared. Serious damage has been done to such articles of church furniture as could not be taken away. The total cost of the damage is eleven millions to the cathedral and one million to the church furniture. The choir and the transepts were restored for the use of worshippers by 1924. Four millions have been expended; to finish the work will cost about eight millions. The south tower has yet to be restored, the nave completed and the interior re-decorated. It will probably take from three to four years according to the funds that come in.

D

AMIENS: Only a few windows were damaged and some of the pipes of the organ.

E

BEAUVAIS sustained very little damage.

F

CHÂLONS SUR-MARNE: This cathedral received only one injury: on the night of the 23rd–24th March, 1918, a bomb from an aeroplane fell on the chevet and smashed in the vaulting, partially destroying two

chapels. The injury might have been very great, one of the ogives having been badly damaged, but it was immediately strengthened and the vaulting soon after repaired.

G

CAMBRAI was seriously damaged. The bell-tower had such an enormous breach that it threatened to collapse, but was saved by speedy measures.

H

ARRAS: *Principal Devastations.*—The vaulting and roof of the nave and choir were entirely demolished. The seven chapels were partly destroyed. The gallery at the west end containing the organ was burned by fire. On the north side the destruction was greatest; the pilasters carrying the arches of the roof, the aisle windows, the nave columns, have all gone. The baptistery, too, and the statue of St Vaast. Nevertheless the great walls remain and the reconstruction will not be too onerous. The choir is already covered in; the architect has restored for worship the Lady Chapel, and calculates that before two years are out the Chapter will be reinstalled in the choir and transept, which will be cut off from the nave by a temporary partition. The amount already expended is about three million francs. Twelve millions are needed to complete the whole.

I

MEAUX sustained very little damage.

J

VERDUN was seriously damaged; the roof completely destroyed. The vaulting of the apse was burst in by a shell, which, after having made a breach of over ten feet, tore up the flooring and brought to light the ancient crypt. The roof has been entirely restored and the north collateral, which suffered least, is used for worship. The west transept became available for the clergy in January, 1923, and four bays of the central nave were restored for worship by May, 1925. The south collateral is being repaired and will be ready for use in a few months. All this work has cost about three millions. There yet remains to be restored the apse, the east transept, and the exterior façades of the towers; and the vestries have to be entirely rebuilt. The Beaux Arts contemplate the restitution of the crypts which were walled up in the eighteenth century. These works are estimated at five millions, not including the necessary expense of restoring the organs, pictures and furniture. Five bays of the cloister were completely destroyed and the vaulting much damaged. The bays have been restored, but the vaulting has still to be repaired.

K

Noyon was seriously damaged. Laon and Narey sustained slight injuries.

L

A Brief List of Some of the Best Specimens of Northern French Architecture and Stained Glass, from the Romanesque to the Renaissance of the Classical (Eleventh to Sixteenth Centuries).*

Romanesque.—Caen (nave of St Etienne and the greater part of La Trinité). Evreux (nave arcade). Boscherville, near Rouen (abbey of St Georges). Cerisy-la-Forêt in Manche (church at). Bernières, near Caen (nave of the parish church). Beauvais (nave of St Etienne). Montierender (nave of church). Rheims (nave of St Remy). Nevers (St Etienne). Souvigny, near Moulins-sur-Allier (nave of the abbey).

Transitional.—The greater part of the cathedrals of Angers, Laon, Noyon, Paris, Senlis, and Sens. Mantes (Nôtre Dame). Chartres (west front). Rheims (choir of St Remy). Châlons-sur-Marne (choir of Nôtre Dame). Beauvais (western part of nave of St Etienne). Soissons (south transept). Lisieux (St Pierre). Le Mans (nave). Pontigny, near Auxerre (abbey).

First Pointed.—The greater part of the cathedrals of Amiens, Coutances, Chartres, Rouen, and Rheims. Châlons-sur-Marne (nave of Nôtre Dame). Soissons (nave and choir). Braisne, near Rheims (St Yved). Beauvais (chapels round apse of cathedral). The choirs of Le Mans and Troyes, and of St Etienne, Auxerre. Tours (lower parts of the choir, and church of St Julien). Caen (choir of St Etienne). Bayeux (choir and clerestorey of nave). Blois (St Etienne).

Second Pointed (Early).—Troyes (nave of cathedral and church of St Urbain). Evreux (clerestorey of nave and greater part of choir). Seez (choir). Coutances (chapels to nave). Rouen (St Ouen). Ste Marie de l'Epine, near Châlons. Rheims (west front). Tréguier, Quimper and Nevers cathedrals.

Second Pointed (Late, or Flamboyant).—Beauvais (transepts). Evreux (transepts). Abbeville (St Wolfran). St Ricquier (near Abbeville). Orléans Cathedral. Tours (west front). Nantes Cathedral. Sens (transepts). Troyes (several churches in). Rouen (west front and S.W. tower of the cathedral). Darnétal, near Rouen (tower of church). Dieppe (west front of St Jacques). Caudebec-en-Caux (church).

Renaissance of the Sixteenth Century.—Argentan (Orne), N.W. tower of St Germain; Appoigny (Yonne), rood screen; Chartres, St Aignan; Coutances, central tower of St Michel; Dijon, west front of St Michel; Gisors (Eure), west front of church; Guingamp (Côtes-du-Nord), S.W

* In examples where the name of the church is not specified, it refers to the cathedral of the city.

tower of Nôtre Dame; Laon, screens to chapels in nave and choir of Nôtre Dame; Montereau (Seine-et-Marne), western doorway of parish church; Nevers (Nièvre), façade of the Chapelle de la Visitation; Rouen Cathedral, tomb of the Cardinals Amboises; Saint Calais (Sarthe), doorway in façade of church; St Thégonnec (Finistère), tower of church; Ste Amande-les-Eaux (Nord), façade of abbey church; St Florentin (Yonne), rood-loft in church; Tonnerre (Yonne), S. transept façade of St Pierre; Tours, upper parts of cathedral towers; Vendôme (Loire-et-Cher), screens round choir of La Trinité; Villeneuve-sur-Yonne, western façade of church; Vouziers (Ardennes), western façade, of which portals have alone been finished.

Stained Glass

First Pointed.—The cathedrals of Angers, Sens (north choir aisle). Chartres (aisles of nave and choir, and western triplet). Rheims, Amiens, Beauvais, Tours, and Troyes (apsidal chapels). Soissons (clerestorey of apse). Mantes, Nôtre Dame (western rose). Laon, Nôtre Dame (eastern triplet and rose).

Later First Pointed.—Chartres (clerestorey windows of nave and transepts). Rheims, Sens, Troyes, Bourges, Auxerre (clerestoreys of the choirs).

Middle Pointed.—Beauvais, Clermont-Ferrand, Le Mans, Tours (clerestoreys of choirs). Rouen (St Ouen). Paris (great transeptal roses of Nôtre Dame). Tours and Troyes (clerestoreys of choir and nave, respectively). St Omer (clerestorey on eastern side of either transept). Troyes (St Urbain).

Flamboyant and Early Renaissance.—Beauvais, St Etienne (choir and aisles; great transept windows of cathedral). Châlons-sur-Marne (nave aisles of the cathedral and Nôtre Dame). Melun, St Aspais (clerestorey of choir and apse). Amiens, St Germain (east window of either choir aisle). Bourges (side chapels of cathedral). Paris (St Etienne-du-Mont). Rouen (St Patrice and St Godard and St Vincent). Troyes (many of the churches built in that Flamboyant style peculiar to the locality).

The cathedrals of Rouen, Evreux, Coutances, and Moulins; and the churches of Alençon, Argentan, St Florentin, St Quentin, St Remy, at Rheims, and Souvigny, contain much fine glass of different epochs.

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